

THE WORKS OF EDMUND SPENSER

A Variorum Edition

THE FAERIE QVEENE

BOOK FOUR

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THE WORKS
OF
EDMUND SPENSER

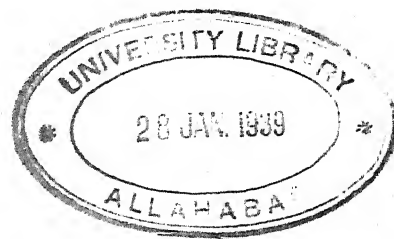
A Variorum Edition

EDITED BY

EDWIN GREENLAW

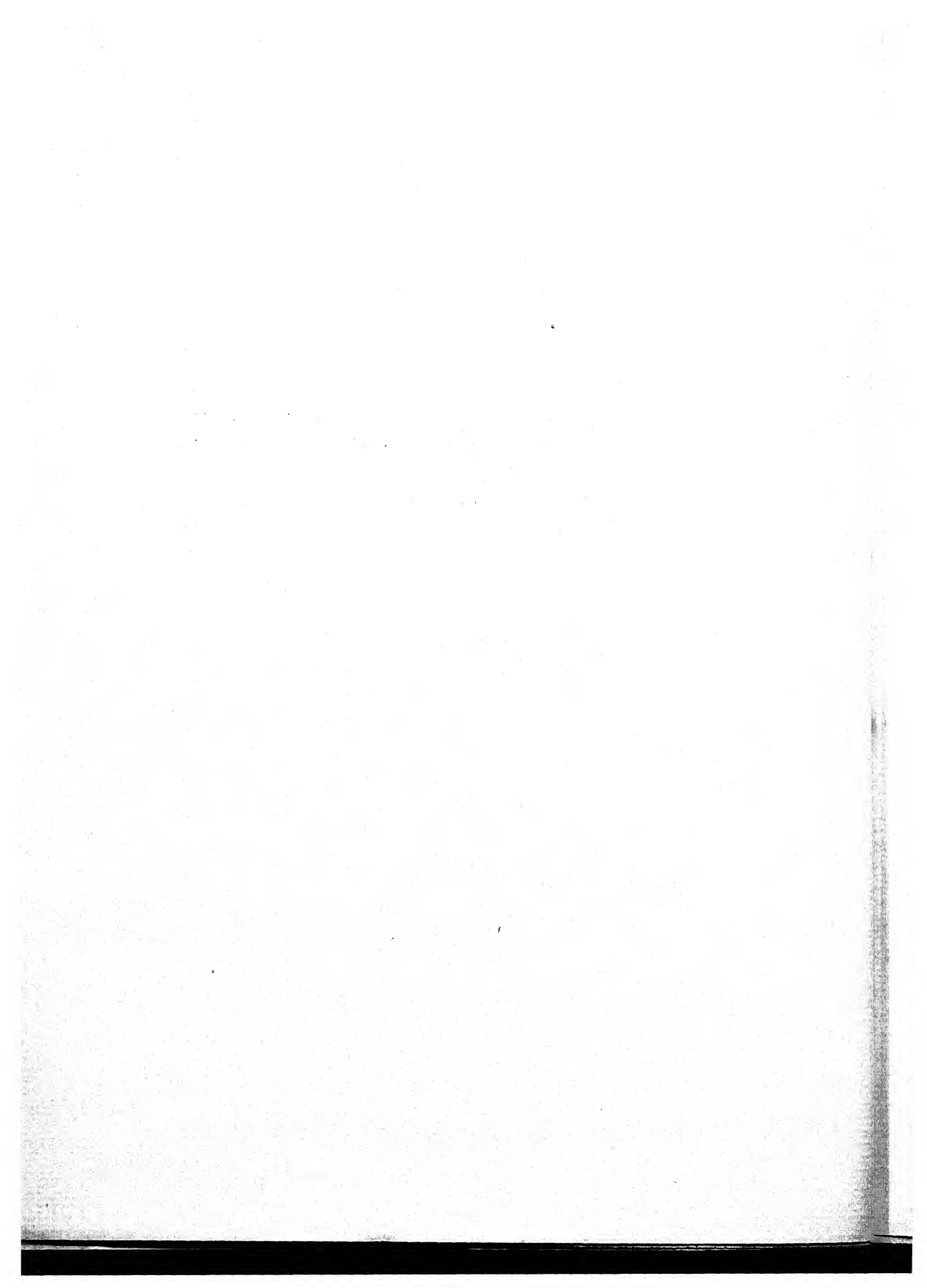
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PREFACE TO VOLUME FOUR

In the preparation of this volume I have followed the same general principles of editing as were observed in the preceding volumes.

The text is the joint work of Professor Padelford, Dr. James G. McManaway, Dr. Lewis F. Ball, and myself; each read a copy of the basic 1596 text. I am responsible for the text as it stands and for the "Critical Notes on the Text," although I have incorporated suggestions from Professor Osgood and the other scholars associated in the work. Dr. Ball and Dr. McManaway assisted in collecting and checking the variants. Professor Roswell G. Ham supplied the corrections from Dryden's copy of the 1679 edition.

The Commentary is largely my work, but for the Appendices Professor Padelford assumed primary responsibility. I have had the assistance of Dr. McManaway, Dr. Ball, and Dr. Kathrine Koller in checking the references, and of Professor Osgood and Dr. McManaway in preparing the MS for printing, and of the last two with Professor Padelford in reading the proofs. I am indebted to these scholars for many suggestions and corrections, especially to Professor Osgood for his careful reading of both the MS and the proofs and for his many suggestions, some of which appear in the notes ascribed to the editor.

Professor Padelford has completed the study of the punctuation, but publication of his findings will be postponed until Volume Six, the final volume dealing with the *Faerie Queene*.

I acknowledge with thanks the generosity of the following publishers in granting permission to use copyrighted material: Edward Arnold and Company, publishers of Miss Spens' *Spenser's Faerie Queene: An Interpretation*; The University of California Press, publishers of Cory's *Spenser* and of Hughes' *Virgil and Spenser*; Cambridge University Press, publishers of Davis' *Edmund Spenser*; University of Chicago Press, publishers of DeMoss' *Spenser's Twelve Moral Virtues*; Constable and Company, publishers of Miss Warren's edition; F. S. Crofts and Company, publishers of Jones' *A Spenser Handbook*; Houghton Mifflin Company, publishers of Child's edition and Dodge's edition; Kegan Paul, Trench, Trübner and Company, publishers of Dowden's *Transcripts and Studies*; Macmillan Company, publishers of Butcher and Lang's *Odyssey* and Lang, Leaf, and Meyer's *Iliad*; Oxford University Press, publishers of Smith's editions, de Selincourt's introduction to the one-volume Oxford edition, and of his *Oxford Lectures on Poetry*; Princeton University Press, publishers of Lotspeich's *Classical Mythology in the Poetry of Edmund*

PREFACE TO VOLUME FOUR

Spenser; University of Minnesota Press, publishers of Bush's *Mythology and the Renaissance Tradition in English Poetry*. I wish to thank also Professor E. B. Fowler for permission to quote from his *Spenser and the Courts of Love* and *Spenser and the System of Courtly Love*, Professor Grierson for permission to quote from his *Cross Currents in English Literature of the Seventeenth Century*, and Professor A. A. Jack for permission to quote from his *Chaucer and Spenser*.

RAY HEFFNER.

BALTIMORE,
November, 1935.

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THE SECOND
PART OF THE
FAERIE QVEENE.

Containing
THE FOVRTH,
FIFTH, AND
SIXTH BOOKES.

By Ed. Spenser.



Imprinted at London for VVilliam
Ponsonby. 1596.



THE FOVRTH

BOOKE OF THE

FAERIE QVEENE.

Containing

The Legend of CAMBEL and TRIAMOND,

OR

OF FRIENDSHIP.



He rugged forehead that with graue foresight
Welds kingdomes causes, and affaires of state,
My looser rimes (I wote) doth sharply wite,
For praising loue, as I haue done of late,
And magnifying louers deare debate;
By which fraile youth is oft to follie led,
Through false allurement of that pleasing baite,
That better were in vertues discipled,
Then with vaine poemes weeds to haue their fancies fed.

i

Such ones ill iudge of loue, that cannot loue,
Ne in their frozen hearts feele kindly flame:
For thy they ought not thing vnknowne reprove,
Ne naturall affection faultlesse blame,
For fault of few that haue abusd the same.
For it of honor and all vertue is
The roote, and brings forth glorious flowres of fame,
That crowne true louers with immortall blis,
The meed of them that loue, and do not liue amisse.

ii

Which who so list looke backe to former ages,
 And call to count the things that then were donne,
 Shall find, that all the workes of those wise sages,
 And braue exploits which great Heroes wonne,
 In loue were either ended or begunne:
 Witnesse the father of Philosophie,
 Which to his *Critias*, shaded oft from sunne,
 Of loue full manie lessons did apply,
 The which these Stoicke censours cannot well deny.

iii

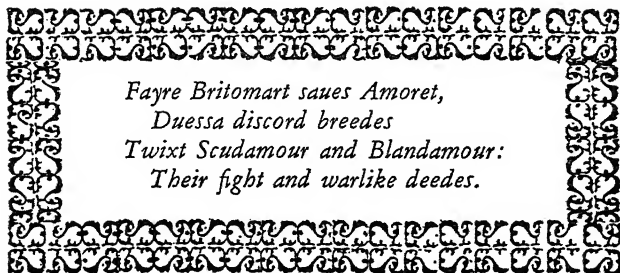
To such therefore I do not sing at all,
 But to that sacred Saint my soueraigne Queene,
 In whose chaste breast all bountie naturall,
 And treasures of true loue enlocked beene,
 Boue all her sexe that euer yet was seene;
 To her I sing of loue, that loueth best,
 And best is lou'd of all aliue I weene:
 To her this song most fitly is address,
 The Queene of loue, and Prince of peace from heauen blest.

iv

Which that she may the better deigne to heare,
 Do thou dred infant, *Venus* dearling doue,
 From her high spirit chase imperious feare,
 And vse of awfull Maiestie remoue:
 In sted thereof with drops of melting loue,
 Deawd with ambrosiall kisses, by thee gotten
 From thy sweete smyling mother from aboue,
 Sprinckle her heart, and haughtie courage soften,
 That she may hearke to loue, and reade this lesson often.

v

Cant. I.



OF louers sad calamities of old,
 Full many piteous stories doe remaine,
 But none more piteous euer was ytold,
 Then that of *Amorets* hart-binding chaine,
 And this of *Florimels* vnworthie paine:
 The deare compassion of whose bitter fit
 My softened heart so sorely doth constraîne,
 That I with teares full oft doe pittie it,
 And oftentimes doe wish it neuer had bene writ.

i

For from the time that *Scudamour* her bought
 In perilous fight, she neuer ioyed day,
 A perilous fight when he with force her brought
 From twentie Knights, that did him all assay:
 Yet fairely well he did them all dismay:
 And with great glorie both the shield of loue,
 And eke the Ladie selfe he brought away,
 Whom hauing wedded as did him behoue,
 A new vnknownen mischiefe did from him remoue.

ii

For that same vile Enchauntour *Busyran*,
 The very selfe same day that she was wedded,
 Amidst the bridale feast, whilst euery man
 Surcharg'd with wine, were heedlesse and ill hedded,
 All bent to mirth before the bride was bedded,
 Brought in that mask of loue which late was shoven:
 And there the Ladie ill of friends bestedded,
 By way of sport, as oft in maskes is knownen,
 Conueyed quite away to liuing wight vnknownen.

iii

Seuen moneths he so her kept in bitter smart,
 Because his sinfull lust she would not serue,
 Vntill such time as noble *Britomart*
 Released her, that else was like to sterue,
 Through cruell knife that her deare heart did kerue.
 And now she is with her vpon the way,
 Marching in louely wise, that could deserue
 No spot of blame, though spite did oft assay
 To blot her with dishonor of so faire a pray.

iv

Yet should it be a pleasant tale, to tell
 The diuerse vsage and demeanure daint,
 That each to other made, as oft befell.
 For *Amoret* right fearefull was and faint,
 Lest she with blame her honor should attaint,
 That euerie word did tremble as she spake,
 And euerie looke was coy, and wondrous quaint,
 And euerie limbe that touched her did quake:
 Yet could she not but curteous countenance to her make.

v

For well she wist, as true it was indeed,
 That her liues Lord and patrone of her health
 Right well deserued as his duefull meed,
 Her loue, her seruice, and her vtmost wealth.
 All is his iustly, that all freely dealth:
 Nathlesse her honor dearer then her life,
 She sought to saue, as thing reseru'd from stealth;
 Die had she leuer with Enchanters knife,
 Then to be false in loue, profest a virgine wife.

vi

Thereto her feare was made so much the greater
 Through fine abusion of that Briton mayd:
 Who for to hide her fained sex the better,
 And maske her wounded mind, both did and sayd
 Full many things so doubtfull to be wayd,
 That well she wist not what by them to gesse,
 For other whiles to her she purpos made
 Of loue, and otherwhiles of lustfulnesse,
 That much she feard his mind would grow to some excesse.

vii

His will she feard; for him she surely thought
 To be a man, such as indeed he seemed,
 And much the more, by that he lately wrought,
 When her from deadly thraldome he redeemed,
 For which no seruice she too much esteemed,
 Yet dread of shame, and doubt of fowle dishonor
 Made her not yeeld so much, as due she deemed.
 Yet *Britomart* attended duly on her,
 As well became a knight, and did to her all honor.

viii

It so befell one euening, that they came
 Vnto a Castell, lodged there to bee,
 Where many a knight, and many a louely Dame
 Was then assembled, deeds of armes to see:
 Amongst all which was none more faire then shee,
 That many of them mou'd to eye her sore.
 The custome of that place was such, that hee
 Which had no loue nor lemman there in store,
 Should either winne him one, or lye without the dore.

ix

Amongst the rest there was a iolly knight,
 Who being asked for his loue, auow'd
 That fairest *Amoret* was his by right,
 And offred that to iustifie alowd.
 The warlike virgine seeing his so prowde
 And boastfull challenge, wexed inlie wroth,
 But for the present did her anger shrowd;
 And sayd, her loue to lose she was full loth,
 But either he should neither of them haue, or both.

x

So foorth they went, and both together giusted;
 But that same younker soone was ouerthrowne,
 And made repent, that he had rashly lusted
 For thing vnlawfull, that was not his owne:
 Yet since he seemed valiant, though vnknowne,
 She that no lesse was courteous then stout,
 Cast how to salue, that both the custome showne
 Were kept, and yet that Knight not locked out,
 That seem'd full hard t'accord two things so far in dout.

xi

The Seneschall was cal'd to deeme the right, xii
Whom she requir'd, that first fayre *Amoret*
Might be to her allow'd, as to a Knight,
That did her win and free from chalenge set:
Which straight to her was yeelded without let.
Then since that strange Knights loue from him was quitted,
She claim'd that to her selfe, as Ladies det,
He as a Knight might iustly be admitted;
So none should be out shut, sith all of loues were fitted.

With that her glistring helmet she vnaced; xiii
Which doft, her golden lockes, that were vp bound
Still in a knot, vnto her heeles downe traced,
And like a silken veile in compasse round
About her backe and all her bodie wound:
Like as the shining skie in summers night,
What time the dayes with scorching heat abound,
Is creasted all with lines of firie light,
That it prodigious seemes in common peoples sight.

Such when those Knights and Ladies all about xiv
Beheld her, all were with amazement smit,
And euery one gan grow in secret dout
Of this and that, according to each wit:
Some thought that some enchantment faygned it;
Some, that *Bellona* in that warlike wise
To them appear'd, with shield and armour fit;
Some, that it was a maske of strange disguise:
So diuersely each one did sundrie doubts deuise.

But that young Knight, which through her gentle deed xv
Was to that goodly fellowship restor'd,
Ten thousand thanks did yeeld her for her meed,
And doubly ouercommen, her ador'd:
So did they all their former strife accord;
And eke fayre *Amoret* now freed from feare,
More franke affection did to her afford,
And to her bed, which she was wont forbear,
Now freely drew, and found right safe assurance there.

Where all that night they of their loues did treat,
And hard aduentures twixt themselues alone,
That each the other gan with passion great,
And griefull pittie priuately bemone.
The morow next so soone as *Titan* shone,
They both vprose, and to their waies them dight:
Long wandred they, yet neuer met with none,
That to their willes could them direct aright,
Or to them tydings tell, that mote their harts delight.

xvi

Lo thus they rode, till at the last they spide
Two armed Knights, that toward them did pace,
And ech of them had ryding by his side
A Ladie, seeming in so farre a space,
But Ladies none they were, albee in face
And outward shew faire semblance they did beare;
For vnder maske of beautie and good grace,
Vile treason and fowle falshood hidden were,
That mote to none but to the warie wise appeare.

xvii

The one of them the false *Duessa* hight,
That now had chang'd her former wonted hew:
For she could d'on so manie shapes in sight,
As euer could Cameleon colours new;
So could she forge all colours, saue the trew.
The other no whit better was then shee,
But that such as she was, she plaine did shew;
Yet otherwise much worse, if worse might bee,
And dayly more offensive vnto each degree.

xviii

Her name was *Ate*, mother of debate,
And all dissention, which doth dayly grow
Amongst fraile men, that many a publike state
And many a priuate oft doth ouerthrow.
Her false *Duessa* who full well did know,
To be most fit to trouble noble knights,
Which hunt for honor, raised from below,
Out of the dwellings of the damned sprights,
Where she in darknes wastes her cursed daies and nights.

xix

Hard by the gates of hell her dwelling is,
 There whereas all the plagues and harmes abound,
 Which punish wicked men, that walke amisse:
 It is a darksome delue farre vnder ground,
 With thornes and barren brakes enuirond round,
 That none the same may easily out win;
 Yet many waies to enter may be found,
 But none to issue forth when one is in:
 For discord harder is to end then to begin.

xx

And all within the riuen walls were hung
 With ragged monuments of times forepast,
 All which the sad effects of discord sung:
 There were rent robes, and broken scepters plast,
 Altars defyl'd, and holy things defast,
 Disshiuered speares, and shields ytorne in twaine,
 Great cities ransackt, and strong castles rast,
 Nations captiued, and huge armies slaine:
 Of all which ruines there some relicks did remaine.

xxi

There was the signe of antique Babylon,
 Of fatall Thebes, of Rome that raigned long,
 Of sacred Salem, and sad Ilion,
 For memorie of which on high there hong
 The golden Apple, cause of all their wrong,
 For which the three faire Goddesses did striue:
 There also was the name of *Nimrod* strong,
 Of *Alexander*, and his Princes fue,
 Which shar'd to them the spoiles that he had got aliue.

xxii

And there the relicks of the drunken fray,
 The which amongst the *Lapithees* befell,
 And of the bloodie feast, which sent away
 So many *Centaures* drunken soules to hell,
 That vnder great *Alcides* furie fell:
 And of the dreadfull discord, which did driue
 The noble *Argonauts* to outrage fell,
 That each of life sought others to depriue,
 All mindlesse of the Golden fleece, which made them striue.

xxiii

And eke of priuate persons many moe,
That were too long a worke to count them all;
Some of sworne friends, that did their faith forgoe;
Some of borne brethren, prov'd vnnaturall;
Some of deare louers, foes perpetuall:
Witnesse their broken bandes there to be seene,
Their girlonds rent, their bowres despoyled all;
The monuments whereof there byding beene,
As plaine as at the first, when they were fresh and greene.

xxiv

Such was her house within; but all without,
The barren ground was full of wicked weedes,
Which she her selfe had sowen all about,
Now growen great, at first of little seedes,
The seedes of euill wordes, and factious deedes;
Which when to ripenesse due they growen arre,
Bring forth an infinite increase, that breeds
Tumultuous trouble and contentious iarre,
The which most often end in bloudshed and in warre.

xxv

And those same cursed seedes doe also serue
To her for bread, and yeeld her liuing food:
For life it is to her, when others sterue
Through mischieuous debate, and deadly feood,
That she may sucke their life, and drinke their blood,
With which she from her childhood had bene fed.
For she at first was borne of hellish brood,
And by infernall furies nourished,
That by her monstrous shape might easily be red.

xxvi

Her face most fowle and filthy was to see,
With squinted eyes contrarie wayes intended,
And loathly mouth, vnmeete a mouth to bee,
That nought but gall and venim comprehended,
And wicked wordes that God and man offended:
Her lying tongue was in two parts diuided,
And both the parts did speake, and both contended;
And as her tongue, so was her hart discided,
That neuer thoght one thing, but doubly stil was guided.

xxvii

Als as she double spake, so heard she double,
 With matchlesse eares deformed and distort,
 Fild with false rumors and seditious trouble,
 Bred in assemblies of the vulgar sort,
 That still are led with euery light report.
 And as her eares so eke her feet were odde,
 And much vnlike, th'one long, the other short,
 And both misplast; that when th'one forward yode,
 The other backe retired, and contrarie trode.

xxviii

Likewise vnequall were her handes twaine,
 That one did reach, the other pusht away,
 That one did make, the other mard againe,
 And sought to bring all things vnto decay;
 Whereby great riches gathered manie a day,
 She in short space did often bring to nought,
 And their possessours often did dismay.
 For all her studie was and all her thought,
 How she might ouerthrow the things that Concord wrought.

xxix

So much her malice did her might surpas,
 That euen th'Almightie selfe she did maligne,
 Because to man so mercifull he was,
 And vnto all his creatures so benigne,
 Sith she her selfe was of his grace indigne:
 For all this worlds faire workmanship she tride,
 Vnto his last confusion to bring,
 And that great golden chaine quite to diuide,
 With which it blessed Concord hath together tide.

xxx

Such was that hag, which with *Duessa* roade,
 And seruing her in her malicious vse,
 To hurt good knights, was as it were her baude,
 To sell her borrowed beautie to abuse.
 For though like withered tree, that wanteth iuyce,
 She old and crooked were, yet now of late,
 As fresh and fragrant as the floure deluce
 She was become, by chaunge of her estate,
 And made full goodly ioyance to her new found mate.

xxxi

Her mate he was a iollie youthfull knight,
That bore great sway in armes and chiuallrie,
And was indeed a man of mickle might:
His name was *Blandamour*, that did descrie
His fickle mind full of inconstancie.
And now himselfe he fitted had right well,
With two companions of like qualitie,
Faithlesse *Duesssa*, and false *Paridell*,
That whether were more false, full hard it is to tell.

xxxii

Now when this gallant with his goodly crew,
From farre espide the famous *Britomart*,
Like knight aduenturous in outward vew,
With his faire paragon, his conquests part,
Approching nigh, eftsoones his wanton hart
Was tickled with delight, and iesting sayd;
Lo there Sir *Paridel*, for your desart,
Good lucke presents you with yond louely mayd,
For pitie that ye want a fellow for your ayd.

xxxiii

By that the louely paire drew nigh to hond:
Whom when as *Paridel* more plaine beheld,
Albee in heart he like affection fond,
Yet mindfull how he late by one was feld,
That did those armes and that same scutchion weld,
He had small lust to buy his loue so deare,
But answerd, Sir him wise I neuer held,
That hauing once escaped perill neare,
Would afterwards afresh the sleeping euill reare.

xxxiv

This knight too late his manhood and his might,
I did assay, that me right dearely cost,
Ne list I for reuenge prouoke new fight,
Ne for light Ladies loue, that soone is lost.
The hot-spurre youth so scorning to be crost,
Take then to you this Dame of mine (quoth hee)
And I without your perill or your cost,
Will challenge yond same other for my fee:
So forth he fiercely prickt, that one him scarce could see.

xxxv

The warlike Britonesse her soone adrest,
 And with such vncouth welcome did receaue
 Her fayned Paramour, her forced guest,
 That being forst his saddle soone to leaue,
 Him selfe he did of his new loue deceaue:
 And made him selfe thensample of his follie.
 Which done, she passed forth not taking leaue,
 And left him now as sad, as whilome iollie,
 Well warned to beware with whom he dar'd to dallie.

xxxvi

Which when his other companie beheld,
 They to his succour ran with readie ayd:
 And finding him vnable once to weld,
 They reared him on horsebacke, and vpstayd,
 Till on his way they had him forth conuayd:
 And all the way with wondrous grieve of mynd,
 And shame, he shewd him selfe to be dismayd,
 More for the loue which he had left behynd,
 Then that which he had to Sir *Paridel* resynd.

xxxvii

Nathlesse he forth did march well as he might,
 And made good semblance to his companie,
 Dissembling his disease and euill plight;
 Till that ere long they chaunced to espie
 Two other knights, that towards them did ply
 With speedie course, as bent to charge them new.
 Whom when as *Blandamour* approching nie,
 Perceiu'd to be such as they seemd in vew,
 He was full wo, and gan his former grieve renew.

xxxviii

For th'one of them he perfectly descride,
 To be Sir *Scudamour*, by that he bore
 The God of loue, with wings displayed wide,
 Whom mortally he hated euermore,
 Both for his worth, that all men did adore,
 And eke because his loue he wonne by right:
 Which when he thought, it griued him full sore,
 That through the bruises of his former fight,
 He now vnable was to wreake his old despight.

xxxix

For thy he thus to *Paridel* bespake,

xl

Faire Sir, of friendship let me now you pray,

That as I late aduentured for your sake,

The hurts whereof me now from battell stay,

Ye will me now with like good turne repay,

And iustifie my cause on yonder knight.

Ah Sir (said *Paridel*) do not dismay

Your selfe for this, my selfe will for you fight,

As ye haue done for me: the left hand rubs the right.

With that he put his spurres vnto his steed,

xli

With speare in rest, and toward him did fare,

Like shaft out of a bow preuenting speed.

But *Scudamour* was shortly well aware

Of his approach, and gan him selfe prepare

Him to receiue with entertainment meete.

So furiously they met, that either bare

The other downe vnder their horses feete,

That what of them became, themselues did scarsly weete.

As when two billowes in the Irish sowndes,

xlii

Forcibly driuen with contrarie tydes

Do meete together, each abacke rebowndes

With roaring rage; and dashing on all sides,

That filleth all the sea with fome, diuydes

The doubtfull current into diuers wayes:

So fell those two in spight of both their prydes,

But *Scudamour* himselfe did soone vprayse,

And mounting light his foe for lying long vpbrayes.

Who rolled on an heape lay still in swound,

xliii

All carelesse of his taunt and bitter rayle,

Till that the rest him seeing lie on ground,

Ran hastily, to weete what did him ayle.

Where finding that the breath gan him to fayle,

With busie care they stroue him to awake,

And doft his helmet, and vndid his mayle:

So much they did, that at the last they brake

His slomber, yet so mazed, that he nothing spake.

Which when as *Blandamour* beheld, he sayd,
 False faitour *Scudamour*, that hast by slight
 And foule aduantage this good Knight dismayd,
 A Knight much better then thy selfe behight,
 Well falles it thee that I am not in plight
 This day, to wreake the dammage by thee donne:
 Such is thy wont, that still when any Knight
 Is weakned, then thou doest him ouerronne:
 So hast thou to thy selfe false honour often wonne.

xliv

He little answer'd, but in manly heart
 His mightie indignation did forbear,
 Which was not yet so secret, but some part
 Thereof did in his frowning face appeare:
 Like as a gloomie cloud, the which doth beare
 An hideous storme, is by the Northerne blast
 Quite ouerblowne, yet doth not passe so cleare,
 But that it all the skie doth ouercast
 With darknes dred, and threatens all the world to wast.

xlv

Ah gentle knight, then false *Duessa* sayd,
 Why do ye striue for Ladies loue so sore,
 Whose chiefe desire is loue and friendly aid
 Mongst gentle Knights to nourish euermore?
 Ne be ye wroth Sir *Scudamour* therefore,
 That she your loue list loue another knight,
 Ne do your selfe dislike a whit the more;
 For Loue is free, and led with selfe delight,
 Ne will enforced be with maisterdome or might.

xlvi

So false *Duessa*, but vile *Ate* thus;
 Both foolish knights, I can but laugh at both,
 That striue and storme with stirre outrageous,
 For her that each of you alike doth loth,
 And loues another, with whom now she goth
 In louely wise, and sleepes, and sports, and playes;
 Whilest both you here with many a cursed oth,
 Sweare she is yours, and stirre vp bloudie frayes,
 To win a willow bough, whilest other weares the bayes.

xlvii

Vile hag (sayd *Scudamour*) why dost thou lye?
And falsly seekst a vertuous wight to shame?
Fond knight (sayd she) the thing that with this eye
I saw, why should I doubt to tell the same?
Then tell (quoth *Blandamour*) and feare no blame,
Tell what thou saw'st, maulgre who so it heares.
I saw (quoth she) a stranger knight, whose name
I wote not well, but in his shield he beares
(That well I wote) the heads of many broken speares.

xlviii

I saw him haue your *Amoret* at will,
I saw him kisse, I saw him her embrace,
I saw him sleepe with her all night his fill,
All manie nights, and manie by in place,
That present were to testifie the case.
Which when as *Scudamour* did heare, his heart
Was thrild with inward griefe, as when in chace
The Parthian strikes a stag with shiuering dart,
The beast astonisht stands in midst of his smart.

xlix

So stood Sir *Scudamour*, when this he heard,
Ne word he had to speake for great dismay,
But lookt on *Glauce* grim, who woxe afeard
Of outrage for the words, which she heard say,
Albee vntrue she wist them by assay.
But *Blandamour*, whenas he did espie
His chaunge of cheere, that anguish did bewray,
He woxe full blithe, as he had got thereby,
And gan thereat to triumph without victorie.

l

Lo recreant (sayd he) the fruitlesse end
Of thy vaine boast, and spoile of loue misgotten,
Whereby the name of knight-hood thou dost shend,
And all true louers with dishonor blotten,
All things not rooted well, will soone be rotten.
Fy fy false knight (then false *Duess*a cryde)
Vnworthy life that loue with guile hast gotten,
Be thou, where euer thou do go or ryde,
Loathed of ladies all, and of all knights defyde.

li

But *Scudamour* for passing great despight
 Staid not to answer, scarcely did refraine,
 But that in all those knights and ladies sight,
 He for reuenge had guiltlesse *Glauce* slaine:
 But being past, he thus began amaine;
 False traitour squire, false squire, of falsest knight,
 Why doth mine hand from thine auenge abstaine,
 Whose Lord hath done my loue this foule despight?
 Why do I not it wreake, on thee now in my might?

lii

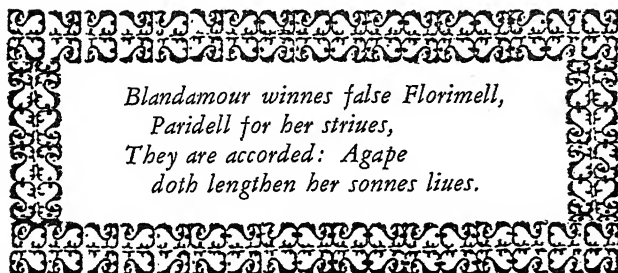
Discourteous, disloyall *Britomart*,
 Vntrue to God, and vnto man vniust,
 What vengeance due can equall thy desart,
 That hast with shamefull spot of sinfull lust
 Defil'd the pledge committed to thy trust?
 Let vgly shame and endlesse infamy
 Colour thy name with foule reproaches rust.
 Yet thou false Squire his fault shalt deare aby,
 And with thy punishment his penance shalt supply.

liii

The aged Dame him seeing so enraged,
 Was dead with feare, nathlesse as neede required,
 His flaming furie sought to haue assuaged
 With sober words, that sufferance desired,
 Till time the tryall of her truth expyred:
 And euermore sought *Britomart* to cleare.
 But he the more with furious rage was fyred,
 And thrise his hand to kill her did vpreare,
 And thrise he drew it backe: so did at last forbear.

liv

Cant. II.



Firebrand of hell first tynd in Phlegeton,
By thousand furies, and from thence out throwen
Into this world, to worke confusion,
And set it all on fire by force vnknown,
Is wicked discord, whose small sparkes once blowen
None but a God or godlike man can slake;
Such as was *Orpheus*, that when strife was growen
Amongst those famous ympes of Greece, did take
His siluer Harpe in hand, and shortly friends them make.

i

Or such as that celestiaall Psalmist was,
That when the wicked feend his Lord tormented,
With heauenly notes, that did all other pas,
The outrage of his furious fit relented.
Such Musicke is wise words with time concented,
To moderate stiffe minds, disposd to striue:
Such as that prudent Romane well inuented,
What time his people into partes did riue,
Them reconcyld againe, and to their homes did driue.

ii

Such vs'd wise *Glauce* to that wrathfull knight,
To calme the tempest of his troubled thought:
Yet *Blandamour* with termes of foule despight,
And *Paridell* her scornd, and set at nought,
As old and crooked and not good for ought.
Both they vnwise, and warelesse of the euill,
That by themselues vnto themselues is wrought,
Through that false witch, and that foule aged dreuill,
The one a feend, the other an incarnate deuill.

iii

With whom as they thus rode accompanide,
They were encountred of a lustie Knight,
That had a goodly Ladie by his side,
To whom he made great dalliance and delight.
It was to weete the bold Sir *Ferraugh* hight,
He that from *Braggadocchio* whilome reft
The snowy *Florimell*, whose beautie bright
Made him seeme happie for so glorious theft;
Yet was it in due triall but a wandring weft.

iv

Which when as *Blandamour*, whose fancie light
Was alwaies flitting as the wauering wind,
After each beautie, that appeared in sight,
Beheld, eftsoones it prickt his wanton mind
With sting of lust, that reasons eye did blind,
That to Sir *Paridell* these words he sent;
Sir knight why ride ye dumpish thus behind,
Since so good fortune doth to you present
So fayre a spoyle, to make you ioyous meriment?

v

But *Paridell* that had too late a tryall
Of the bad issue of his counsell vaine,
List not to hearke, but made this faire denyall;
Last turne was mine, well proued to my paine,
This now be yours, God send you better gaine.
Whose scoffed words he taking halfe in scorne,
Fiercely forth prickt his steed as in disdaine,
Against that Knight, ere he him well could torne;
By meanes whereof he hath him lightly ouerborne.

vi

Who with the sudden stroke astonisht sore,
Vpon the ground a while in slomber lay;
The whiles his loue away the other bore,
And shewing her, did *Paridell* vpbray;
Lo sluggish Knight the victors happie pray:
So fortune friends the bold: whom *Paridell*
Seeing so faire indeede, as he did say,
His hart with secret enuie gan to swell,
And inly grudge at him, that he had sped so well.

vii

Nathlesse proud man himselfe the other deemed,
Hauing so peerelesse paragon ygot:
For sure the fayrest *Florimell* him seemed,
To him was fallen for his happie lot,
Whose like aliue on earth he weened not:
Therefore he her did court, did serue, did wooe,
With humblest suit that he imagine mot,
And all things did deuise, and all things dooe,
That might her loue prepare, and liking win theretoo.

viii

She in regard thereof him recompens
With golden words, and goodly countenance,
And such fond fauours sparingly dispenst:
Sometimes him blessing with a light eye-glance,
And coy lookes tempring with loose dalliance;
Sometimes estranging him in sterner wise,
That hauing cast him in a foolish trance,
He seemed brought to bed in Paradise,
And prou'd himselfe most foole, in what he seem'd most wise.

ix

So great a mistresse of her art she was,
And perfectly practiz'd in womans craft,
That though therein himselfe he thought to pas,
And by false allurements wylie draft,
Had thousand women of their loue beraft,
Yet now he was surpriz'd: for that false spright,
Which that same witch had in this forme engraft,
Was so expert in euery subtile slight,
That it could ouerreach the wisest earthly wight.

x

Yet he to her did dayly seruice more,
And dayly more deceiued was thereby;
Yet *Paridell* him enuied therefore,
As seeming plast in sole felicity:
So blind is lust, false colours to descry.
But *Ate* soone discovering his desire,
And finding now fit opportunity
To stirre vp strife, twixt loue and spight and ire,
Did priuily put coles vnto his secret fire.

xi

By sundry meanes thereto she prickt him forth, xii
Now with remembrance of those spightfull speaches,
Now with opinion of his owne more worth,
Now with recounting of like former breaches
Made in their friendship, as that Hag him teaches:
And euer when his passion is allayd,
She it reuiues and new occasion reaches:
That on a time as they together way'd,
He made him open challenge, and thus boldly sayd.

Too boastfull *Blandamour*, too long I beare xiii
The open wrongs, thou doest me day by day;
Well know'st thou, when we friendship first did sweare,
The couenant was, that euery spoyle or pray
Should equally be shard betwixt vs tway:
Where is my part then of this Ladie bright,
Whom to thy selfe thou takest quite away?
Render therefore therein to me my right,
Or answere for thy wrong, as shall fall out in fight.

Exceeding wroth thereat was *Blandamour*, xiv
And gan this bitter answere to him make;
Too foolish *Paridell*, that fayrest floure
Wouldst gather faine, and yet no paines wouldst take:
But not so easie will I her forsake;
This hand her wonne, this hand shall her defend.
With that they gan their shiuering speares to shake,
And deadly points at eithers breast to bend,
Forgetfull each to haue bene euer others frend.

Their frie Steedes with so vntamed forse xv
Did beare them both to fell auenges end,
That both their speares with pitillesse remorse,
Through shield and mayle, and haberieon did wend,
And in their flesh a griesly passage rend,
That with the furie of their owne affret,
Each other horse and man to ground did send;
Where lying still a while, both did forget
The perilous present stownd, in which their liues were set.

As when two warlike Brigandines at sea,
With murderous weapons arm'd to cruell fight,
Doe meete together on the watry lea,
They stemme ech other with so fell despight,
That with the shooke of their owne heedlesse might,
Their wooden ribs are shaken nigh a sonder;
They which from shore behold the dreadfull sight
Of flashing fire, and heare the ordenance thonder,
Do greatly stand amaz'd at such vnwonted wonder.

xvi

At length they both vpstart in amaze,
As men awaked rashly out of dreame,
And round about themselues a while did gaze,
Till seeing her, that *Florimell* did seme,
In doubt to whom she victorie should deeme,
Therewith their dulled sprights they edgd anew,
And drawing both their swords with rage extreme,
Like two mad mastiffes each on other flew,
And shields did share, and mailes did rash, and helmes did hew.

xvii

So furiously each other did assayle,
As if their soules they would attonce haue rent
Out of their brests, that streames of bloud did rayle
Adowne, as if their springs of life were spent;
That all the ground with purple bloud was sprent,
And all their armours staynd with bloudie gore,
Yet scarcely once to breath would they relent,
So mortall was their malice and so sore,
Become of fayned friendship which they vow'd afore.

xviii

And that which is for Ladies most besitting,
To stint all strife, and foster friendly peace,
Was from those Dames so farre and so vnfitting,
As that in stead of praying them surcease,
They did much more their cruelty encrease;
Bidding them fight for honour of their loue,
And rather die then Ladies cause release.
With which vaine termes so much they did them moue,
That both resolu'd the last extremities to proue.

xix

There they I weene would fight vntill this day,
Had not a Squire, euen he the Squire of Dames,
By great aduenture trauelled that way;
Who seeing both bent to so bloody games,
And both of old well knowing by their names,
Drew nigh, to weete the cause of their debate:
And first laide on those Ladies thousand blames,
That did not seeke t'appease their deadly hate,
But gazed on their harmes, not pittying their estate.

xx

And then those Knights he humbly did beseech,
To stay their hands, till he a while had spoken:
Who lookt a little vp at that his speech,
Yet would not let their battell so be broken,
Both greedie fiers on other to be wroken.
Yet he to them so earnestly did call,
And them coniu'r'd by some well knownen token,
That they at last their wrothfull hands let fall,
Content to heare him speake, and glad to rest withall.

xxi

First he desir'd their cause of strife to see:
They said, it was for loue of *Florimell*.
Ah gentle knights (quoth he) how may that bee,
And she so farre astray, as none can tell.
Fond Squire, full angry then sayd *Paridell*,
Seest not the Ladie there before thy face?
He looked backe, and her aduizing well,
Weend as he said, by that her outward grace,
That fayrest *Florimell* was present there in place.

xxii

Glad man was he to see that ioyous sight,
For none aliue but ioy'd in *Florimell*,
And lowly to her lowting thus behight;
Fayrest of faire, that fairenesse doest excell,
This happie day I haue to greeete you well,
In which you safe I see, whom thousand late,
Misdoubted lost through mischief that befell;
Long may you liue in health and happie state.
She litle answer'd him, but lightly did aggrate.

xxiii

Then turning to those Knights, he gan a new;
And you Sir *Blandamour* and *Paridell*,
That for this Ladie present in your vew,
Haue rays'd this cruell warre and outrage fell,
Certes me seemes bene not aduised well,
But rather ought in friendship for her sake
To ioyne your force, their forces to repell,
That seeke perforce her from you both to take,
And of your gotten spoyle their owne triumph to make.

xxiv

Thereat Sir *Blandamour* with countenance sterne,
All full of wrath, thus fiercely him bespake;
A read thou Squire, that I the man may learne,
That dare fro me thinke *Florimell* to take.
Not one (quoth he) but many doe partake
Herein, as thus. It lately so befell,
That *Satryan* a girdle did vptake,
Well knowne to appertaine to *Florimell*,
Which for her sake he wore, as him beseemed well.

xxv

But when as she her selfe was lost and gone,
Full many knights, that loued her like deare,
Thereat did greatly grudge, that he alone
That lost faire Ladies ornament should weare,
And gan therefore close spight to him to beare:
Which he to shun, and stop vile enuies sting,
Hath lately caus'd to be proclaim'd each where
A solemne feast, with publike turneyng,
To which all knights with them their Ladies are to bring.

xxvi

And of them all she that is fayrest found,
Shall haue that golden girdle for reward,
And of those Knights who is most stout on ground,
Shall to that fairest Ladie be prefard.
Since therefore she her selfe is now your ward,
To you that ornament of hers pertaines,
Against all those, that challenge it to gard,
And saue her honour with your ventrous paines;
That shall you win more glory, then ye here find gaines.

xxvii

When they the reason of his words had hard,
 They gan abate the rancour of their rage,
 And with their honours and their loues regard,
 The furious flames of malice to asswage.
 Tho each to other did his faith engage,
 Like faithfull friends thenceforth to ioyne in one
 With all their force, and battell strong to wage
 Gainst all those knights, as their professed fone,
 That challeng'd ought in *Florimell*, saue they alone.

xxviii

So well accorded forth they rode together
 In friendly sort, that lasted but a while;
 And of all old dislikes they made faire weather,
 Yet all was forg'd and spred with golden foyle,
 That vnder it hidde hate and hollow guyle.
 Ne certes can that friendship long endure,
 How euer gay and goodly be the style,
 That doth ill cause or euill end enure:
 For vertue is the band, that bindeth harts most sure.

xxix

Thus as they marched all in close disguise,
 Of fayned loue, they chaunst to ouertake
 Two knights, that lincked rode in louely wise,
 As if they secret counsels did partake;
 And each not farre behinde him had his make,
 To weete, two Ladies of most goodly hew,
 That twixt themselues did gentle purpose make,
 Vnmindfull both of that discordfull crew,
 The which with speedie pace did after them pursew.

xxx

Who as they now approched nigh at hand,
 Deeming them doughtie as they did appeare,
 They sent that Squire afore, to vnderstand,
 What mote they be: who viewing them more neare
 Returned readie newes, that those same weare
 Two of the prowest Knights in Faery lond;
 And those two Ladies their two louers deare,
 Courageous *Cambell*, and stout *Triamond*,
 With *Canacee* and *Cambine* linckt in louely bond.

xxxi

Whylome as antique stories tellen vs,
Those two were foes the fellonest on ground,
And battell made the dreddest daungerous,
That euer shrilling trumpet did resound;
Though now their acts be no where to be found,
As that renowmed Poet them compyled,
With warlike numbers and Heroicke sound,
Dan *Chaucer*, well of English vndefyled,
On Fames eternall beadroll worthie to be fyled.

xxxii

But wicked Time that all good thoughts doth waste,
And workes of noblest wits to nought out weare,
That famous moniment hath quite defaste,
And robd the world of threasure endlesse deare,
The which mote haue enriched all vs heare.
O cursed Eld the cankerworme of writs,
How may these rimes, so rude as doth appeare,
Hope to endure, sith workes of heauenly wits
Are quite deuourd, and brought to nought by little bits?

xxxiii

Then pardon, O most sacred happie spirit,
That I thy labours lost may thus reuiue,
And steale from thee the meede of thy due merit,
That none durst euer whilest thou wast aliue,
And being dead in vaine yet many striue:
Ne dare I like, but through infusion sweete
Of thine owne spirit, which doth in me suruiue,
I follow here the footing of thy feete,
That with thy meaning so I may the rather meete.

xxxiv

Cambelloes sister was fayre *Canacee*,
That was the learnedst Ladie in her dayes,
Well seene in euerie science that mote bee,
And euery secret worke of natures wayes,
In wittie riddles, and in wise soothsayes,
In power of herbes, and tunes of beasts and burds;
And, that augmented all her other prayse,
She modest was in all her deedes and words,
And wondrous chast of life, yet lou'd of Knights and Lords.

xxxv

Full many Lords, and many Knights her loued,
Yet she to none of them her liking lent,
Ne euer was with fond affection moued,
But rul'd her thoughts with goodly gouernement,
For dread of blame and honours blemishment;
And eke vnto her lookes a law she made,
That none of them once out of order went,
But like to warie Centonels well stayd,
Still watcht on euery side, of secret foes affrayd.

xxxvi

So much the more as she refusd to loue,
So much the more she loued was and sought,
That oftentimes vnquiet strife did moue
Amongst her louers, and great quarrels wrought,
That oft for her in bloudie armes they fought.
Which whenas *Cambell*, that was stout and wise,
Perceiu'd would breede great mischiefe, he bethought
How to preuent the perill that mote rise,
And turne both him and her to honour in this wise.

xxxvii

One day, when all that troupe of warlike wooers
Assembled were, to weet whose she should bee,
All mightie men and dreadfull derring dooers,
(The harder it to make them well agree)
Amongst them all this end he did decree;
That of them all, which loue to her did make,
They by consent should chose the stoutest three,
That with himselfe should combat for her sake,
And of them all the victour should his sister take.

xxxviii

Bold was the chalenge, as himselfe was bold,
And courage full of haughtie hardiment,
Approued oft in perils manifold,
Which he atchieu'd to his great ornament:
But yet his sisters skill vnto him lent
Most confidence and hope of happie speed,
Conceiued by a ring, which she him sent,
That mongst the manie vertues, which we reed,
Had power to staunch al wounds, that mortally did bleed.

xxxix

Well was that rings great vertue knowen to all,
That dread thereof, and his redoubted might
Did all that youthly rout so much appall,
That none of them durst vndertake the fight;
More wise they weend to make of loue delight,
Then life to hazard for faire Ladies looke,
And yet vncertaine by such outward sight,
Though for her sake they all that perill tooke,
Whether she would them loue, or in her liking brooke.

xi

Amongst those knights there were three brethren bold,
Three bolder brethren neuer were yborne,
Borne of one mother in one happie mold,
Borne at one burden in one happie morne,
Thrise happie mother, and thrise happie morne,
That bore three such, three such not to be fond;
Her name was *Agape* whose children werne
All three as one, the first hight *Priamond*,
The second *Diamond*, the youngest *Triamond*.

xli

Stout *Priamond*, but not so strong to strike,
Strong *Diamond*, but not so stout a knight,
But *Triamond* was stout and strong alike:
On horsebacke vsed *Triamond* to fight,
And *Priamond* on foote had more delight,
But horse and foote knew *Diamond* to wield:
With curtaxe vsed *Diamond* to smite,
And *Triamond* to handle speare and shield,
But speare and curtaxe both vsd *Priamond* in field.

xlii

These three did loue each other dearely well,
And with so firme affection were allyde,
As if but one soule in them all did dwell,
Which did her powre into three parts diuylde;
Like three faire branches budding farre and wide,
That from one roote deriu'd their vitall sap:
And like that roote that doth her life diuide,
Their mother was, and had full blessed hap,
These three so noble babes to bring forth at one clap.

xliii

Their mother was a Fay, and had the skill
Of secret things, and all the powres of nature,
Which she by art could vse vnto her will,
And to her seruice bind each liuing creature,
Through secret vnderstanding of their feature.
Thereto she was right faire, when so her face
She list discouer, and of goodly stature;
But she as Fayes are wont, in priuie place
Did spend her dayes, and lov'd in forests wyld to space.

xliv

There on a day a noble youthly knight
Seeking aduentures in the saluage wood,
Did by great fortune get of her the sight,
As she sate carelesse by a cristall flood,
Combing her golden lockes, as seemd her good:
And vnawares vpon her laying hold,
That stroue in vaine him long to haue withstood,
Oppressed her, and there (as it is told)
Got these three louely babes, that prov'd three champions bold.

xlv

Which she with her long fostred in that wood,
Till that to ripenesse of mans state they grew:
Then shewing forth signes of their fathers blood,
They loued armes, and knighthood did ensew,
Seeking aduentures, where they anie knew.
Which when their mother saw, she gan to dout
Their safetie, least by searching daungers new,
And rash prouoking perils all about,
Their days mote be abridged through their corage stout.

xlvi

Therefore desirous th'end of all their dayes
To know, and them t'enlarge with long extent,
By wondrous skill, and many hidden wayes,
To the three fatall sisters house she went.
Farre vnder ground from tract of liuing went,
Downe in the bottome of the deepe *Abyse*,
Where *Demogorgon* in dull darknesse pent,
Farre from the view of Gods and heauens blis,
The hideous *Chaos* keepes, their dreadfull dwelling is.

xlvii

There she them found, all sitting round about
The direfull distaffe standing in the mid,
And with vnwearied fingers drawing out
The lines of life, from liuing knowledge hid.
Sad *Clotho* held the rocke, the whiles the thrid
By griesly *Lachesis* was spun with paine,
That cruell *Atropos* eftsoones vndid,
With cursed knife cutting the twist in twaine:
Most wretched men, whose dayes depend on thrids so vaine.

xlvi

She them saluting, there by them sate still,
Beholding how the thrids of life they span:
And when at last she had beheld her fill,
Trembling in heart, and looking pale and wan,
Her cause of comming she to tell began.
To whom fierce *Atropos*, Bold Fay, that durst
Come see the secret of the life of man,
Well worthie thou to be of *Ioue* accurst,
And eke thy childrens thrids to be a sunder burst.

xlix

Whereat she sore affrayd, yet her besought
To graunt her boone, and rigour to abate,
That she might see her childrens thrids forth brought,
And know the measure of their vtmost date,
To them ordained by eternall fate.
Which *Clotho* graunting, shewed her the same:
That when she saw, it did her much amate,
To see their thrids so thin, as spiders frame,
And eke so short, that seemd their ends out shortly came.

l

She then began them humbly to intreate,
To draw them longer out, and better twine,
That so their liues might be prolonged late.
But *Lachesis* thereat gan to repine,
And sayd, Fond dame that deem'st of things diuine
As of humane, that they may altred bee,
And chaung'd at pleasure for those impes of thine.
Not so; for what the Fates do once decree,
Not all the gods can chaunge, nor *Ioue* him self can free.

li

Then since (quoth she) the terme of each mans life
For nought may lessened nor enlarged bee,
Graunt this, that when ye shred with fatall knife
His line, which is the eldest of the three,
Which is of them the shortest, as I see,
Eftsoones his life may passe into the next;
And when the next shall likewise ended bee,
That both their liues may likewise be annext
Vnto the third, that his may so be trebly wext.

lii

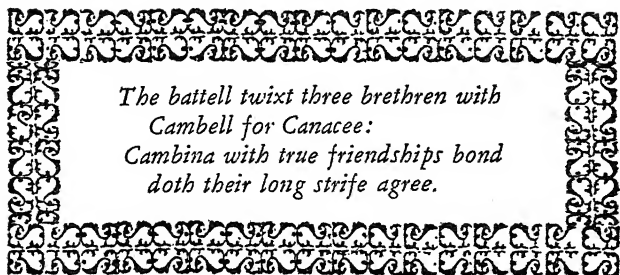
They graunted it; and then that carefull Fay
Departed thence with full contented mynd;
And comming home, in warlike fresh aray
Them found all three according to their kynd:
But vnto them what destinie was assynd,
Or how their liues were eekt, she did not tell;
But euermore, when she fit time could fynd,
She warned them to tend their safeties well,
And loue each other deare, what euer them befell.

liii

So did they surely during all their dayes,
And neuer discord did amongst them fall;
Which much augmented all their other praise.
And now t'increase affection naturall,
In loue of *Canacee* they ioyned all:
Vpon which ground this same great battell grew,
Great matter growing of beginning small;
The which for length I will not here pursew,
But rather will reserue it for a Canto new.

liv

Cant. III.



O Why doe wretched men so much desire,
To draw their dayes vnto the vtmost date,
And doe not rather wish them soone expire,
Knowing the miserie of their estate,
And thousand perills which them still awate,
Tossing them like a boate amid the mayne,
That euery houre they knocke at deathes gate?
And he that happie seemes and least in payne,
Yet is as nigh his end, as he that most doth playne.

i

Therefore this Fay I hold but fond and vaine,
The which in seeking for her children three
Long life, thereby did more prolong their paine.
Yet whilst they liued none did euer see
More happie creatures, then they seem'd to bee,
Nor more ennobled for their courtesie,
That made them dearly lou'd of each degree;
Ne more renowned for their cheualrie,
That made them dreaded much of all men farre and nie.

ii

These three that hardie chalenge tooke in hand,
For *Canacee* with *Cambell* for to fight:
The day was set, that all might vnderstand,
And pledges pawnd the same to keepe a right.
That day, the dreddest day that liuing wight
Did euer see vpon this world to shine,
So soone as heauens window shewed light,
These warlike Champions all in armour shine,
Assembled were in field, the chalenge to define.

iii

The field with listes was all about enclos'd,
To barre the prease of people farre away;
And at th'one side sixe iudges were dispos'd,
To view and deeme the deedes of armes that day;
And on the other side in fresh aray,
Fayre *Canacee* vpon a stately stage
Was set, to see the fortune of that fray,
And to be seene, as his most worthie wage,
That could her purchase with his liues aduentur'd gage.

iv

Then entred *Cambell* first into the list,
With stately steps, and fearelesse countenance,
As if the conquest his he surely wist.
Soone after did the brethren three aduance,
In braue aray and goodly amenance,
With scutchins gilt and banners broad displayd:
And marching thrise in warlike ordinance,
Thrise lowted lowly to the noble Mayd,
The whiles shril trumpets and loud clarions sweetly playd.

v

Which doen the doughty challenger came forth,
All arm'd to point his chalenge to abet:
Gainst whom Sir *Priamond* with equall worth,
And equall armes himselfe did forward set.
A trumpet blew; they both together met,
With dreadfull force, and furious intent,
Carelesse of perill in their fiers affret,
As if that life to losse they had forelent,
And cared not to spare, that should be shortly spent.

vi

Right practicke was Sir *Priamond* in fight,
And throughly skild in vse of shield and speare;
Ne lesse approued was *Cambelloes* might,
Ne lesse his skill in weapons did appeare,
That hard it was to weene which harder were.
Full many mightie strokes on either side
Were sent, that seemed death in them to beare,
But they were both so watchfull and well eyde,
That they auoyded were, and vainely by did slyde.

vii

Yet one of many was so strongly bent

viii

By *Priamond*, that with vnluckie glaunce

Through *Cambels* shoulder it vnwarely went,

That forced him his shield to disaduaunce:

Much was he griued with that gracelesse chaunce,

Yet from the wound no drop of bloud there fell,

But wondrous paine, that did the more enhaunce

His haughtie courage to aduengement fell:

Smart daunts not mighty harts, but makes them more to swell.

With that his poynant speare he fierce auentred,

ix

With doubled force close vnderneath his shield,

That through the mayles into his thigh it entred,

And there arresting, readie way did yield,

For bloud to gush forth on the grassie field;

That he for paine himselfe not right vpreare,

But too and fro in great amazement reel'd,

Like an old Oke whose pith and sap is seare,

At puffe of euerie storme doth stagger here and theare.

Whom so dismayd when *Cambell* had espide,

x

Againe he droue at him with double might,

That nought mote stay the steele, till in his side

The mortall point most cruelly empight:

Where fast infixed, whilest he sought by slight

It forth to wrest, the staffe a sunder brake,

And left the head behind: with which despight

He all enrag'd, his shiuering speare did shake,

And charging him a fresh thus felly him bespake.

Lo faitour there thy meede vnto thee take,

xi

The meede of thy mischallenge and abet:

Not for thine owne, but for thy sisters sake,

Haue I thus long thy life vnto thee let:

But to forbear doth not forgiue the det.

The wicked weapon heard his wrathfull vow,

And passing forth with furious affret,

Pierst through his beuer quite into his brow,

That with the force it backward forced him to bow.

Therewith a sunder in the midst it brast,
And in his hand nought but the troncheon left,
The other halfe behind yet sticking fast,
Out of his headpeece *Cambell* fiercely reft,
And with such furie backe at him it heft,
That making way vnto his dearest life,
His weasand pipe it through his gorget cleft:
Thence streames of purple bloud issuing rife,
Let forth his wearie ghost and made an end of strife.

xii

His wearie ghost assoyld from fleshly band,
Did not as others wont, directly fly
Vnto her rest in Plutoes griesly land,
Ne into ayre did vanish presently,
Ne chaunged was into a starre in sky:
But through traduction was eftsoones deriued,
Like as his mother prayd the Destinie,
Into his other brethren, that suruiued,
In whom he liu'd a new, of former life depriued.

xiii

Whom when on ground his brother next beheld,
Though sad and sorie for so heauy sight,
Yet leaue vnto his sorrow did not yeeld,
But rather stird to vengeance and despight,
Through secret feeling of his generous spright,
Rusht fiercely forth, the battell to renew,
As in reuersion of his brothers right;
And chalenging the Virgin as his dew.
His foe was soone address: the trompets freshly blew.

xiv

With that they both together fiercely met,
As if that each ment other to deuoure;
And with their axes both so sorely bet,
That neither plate nor mayle, whereas their powre
They felt, could once sustaine the hideous stowre,
But riuied were like rotten wood a sunder,
Whilest through their rifts the ruddie bloud did showre
And fire did flash, like lightning after thunder,
That fild the lookers on attonce with ruth and wonder.

xv

As when two Tygers prickt with hungers rage,
Haue by good fortune found some beasts fresh spoyle,
On which they weene their famine to asswage,
And gaine a feastfull guerdon of their toyle,
Both falling out doe stirre vp strifefull broyle,
And cruell battell twixt themselues doe make,
Whiles neither lets the other touch the soyle,
But either sdeignes with other to partake:
So cruelly these Knights stroue for that Ladies sake.

xvi

Full many strokes, that mortally were ment,
The whiles were enterchaunged twixt them two;
Yet they were all with so good wariment
Or warded, or auoyded and let goe,
That still the life stood fearelesse of her foe:
Till *Diamond* disdeigning long delay
Of doubtfull fortune wauering to and fro,
Resolu'd to end it one or other way;
And heau'd his murdrous axe at him with mighty sway.

xvii

The dreadfull stroke in case it had arriued,
Where it was ment, (so deadly it was ment)
The soule had sure out of his bodie riued,
And stinted all the strife incontinent.
But *Cambels* fate that fortune did preuent:
For seeing it at hand, he swaru'd asyde,
And so gaue way vnto his fell intent:
Who missing of the marke which he had eyde,
Was with the force nigh feld whilst his right foot did slyde.

xviii

As when a Vulture greedie of his pray,
Through hunger long, that hart to him doth lend,
Strikes at an Heron with all his bodies sway,
That from his force seemes nought may it defend;
The warie fowle that spies him toward bend
His dreadfull souse, auoydes it shunning light,
And maketh him his wing in vaine to spend;
That with the weight of his owne weeldlesse might,
He falleth nigh to ground, and scarce recouereth flight.

xix

Which faire aduventure when *Cambello* spide,
 Full lightly, ere himselfe he could recower,
 From daungers dread to ward his naked side,
 He can let driue at him with all his power,
 And with his axe him smote in euill hower,
 That from his shoulders quite his head he reft:
 The headlesse tronke, as heedlesse of that stower,
 Stood still a while, and his fast footing kept,
 Till feeling life to fayle, it fell, and deadly slept.

xx

They which that piteous spectacle beheld,
 Were much amaz'd the headlesse tronke to see
 Stand vp so long, and weapon vaine to weld,
 Vnweeting of the Fates diuine decree,
 For lifes succession in those brethren three.
 For notwithstanding that one soule was reft,
 Yet, had the bodie not dismembred bee,
 It would haue liued, and reuiued eft;
 But finding no fit seat, the lifelesse corse it left.

xxi

It left; but that same soule, which therein dwelt,
 Streight entring into *Triamond*, him fild
 With double life, and grieve, which when he felt,
 As one whose inner parts had bene ythrild
 With point of steele, that close his hartbloud spild,
 He lightly lept out of his place of rest,
 And rushing forth into the emptie field,
 Against *Cambello* fiercely him addrest;
 Who him affronting soone to fight was readie prest.

xxii

Well mote ye wonder how that noble Knight,
 After he had so often wounded beene,
 Could stand on foot, now to renew the fight.
 But had ye then him forth aduauncing seene,
 Some newborne wight ye would him surely weene:
 So fresh he seemed and so fierce in sight;
 Like as a Snake, whom wearie winters teene,
 Hath worne to nought, now feeling sommers might,
 Casts off his ragged skin and freshly doth him dight.

xxiii

All was through vertue of the ring he wore,
The which not onely did not from him let
One drop of bloud to fall, but did restore
His weakned powers, and dulled spirits whet,
Through working of the stone therein yset.
Else how could one of equall might with most,
Against so many no lesse mightie met,
Once thinke to match three such on equall cost,
Three such as able were to match a puissant host.

xxiv

Yet nought thereof was *Triamond* adredde,
Ne desperate of glorious victorie,
But sharply him assayld, and sore bestedde,
With heapes of strokes, which he at him let flie,
As thicke as hayle forth poured from the skie:
He stroke, he soust, he foynd, he hewd, he lasht,
And did his yron brond so fast applie,
That from the same the fierie sparkles flasht,
As fast as water-sprinkles gainst a rocke are dasht.

xxv

Much was *Cambello* daunted with his blowes:
So thicke they fell, and forcibly were sent,
That he was forst from daunger of the throwes
Backe to retire, and somewhat to relent,
Till th'heat of his fierce furie he had spent:
Which when for want of breath gan to abate,
He then afresh with new encouragement
Did him assayle, and mightily amate,
As fast as forward erst, now backward to retrate.

xxvi

Like as the tide that comes fro th'Ocean mayne,
Flowes vp the Shenan with contrarie forse,
And ouerruling him in his owne rayne,
Driues backe the current of his kindly course,
And makes it seeme to haue some other sourse:
But when the floud is spent, then backe againe
His borrowed waters forst to redisbourse,
He sends the sea his owne with double gaine,
And tribute eke withall, as to his Soueraine.

xxvii

Thus did the battell varie to and fro,
 With diuerse fortune doubtfull to be deemed:
 Now this the better had, now had his fo;
 Then he halfe vanquisht, then the other seemed,
 Yet victors both them selues alwayes esteemed.
 And all the while the disentrayled blood
 Adowne their sides like litle riuers stremed,
 That with the wasting of his vitall flood,
 Sir *Triamond* at last full faint and feeble stood.

xxviii

But *Cambell* still more strong and greater grew,
 Ne felt his blood to wast, ne powres emperisht,
 Through that rings vertue, that with vigour new,
 Still when as he enfeebled was, him cherisht,
 And all his wounds, and all his bruses guarisht,
 Like as a withered tree through husbands toyle
 Is often seene full freshly to haue florisht,
 And fruitfull apples to haue borne awhile,
 As fresh as when it first was planted in the soyle.

xxix

Through which aduantage, in his strength he rose,
 And smote the other with so wondrous might,
 That through the seame, which did his hauberk close,
 Into his throate and life it pierced quight,
 That downe he fell as dead in all mens sight:
 Yet dead he was not, yet he sure did die,
 As all men do, that lose the liuing spright:
 So did one soule out of his bodie flie
 Vnto her natieue home from mortall miserie.

xxx

But nathelesse whilst all the lookers on
 Him dead behight, as he to all appeard,
 All vnawares he started vp anon,
 As one that had out of a dreame bene reard,
 And fresh assayld his foe, who halfe affeard
 Of th'vncouth sight, as he some ghost had seene,
 Stood still amaz'd, holding his idle sward;
 Till hauing often by him stricken beene,
 He forced was to strike, and saue him selfe from teene.

xxxi

Yet from thenceforth more warily he fought,
As one in feare the Stygian gods t'offend,
Ne followd on so fast, but rather sought
Him selfe to saue, and daunger to defend,
Then life and labour both in vaine to spend.
Which *Triamond* perceiuing, weened sure
He gan to faint, toward the battels end,
And that he should not long on foote endure,
A signe which did to him the victorie assure.

xxxii

Whereof full blith, eftsoones his mightie hand
He heav'd on high, in mind with that same blow
To make an end of all that did withstand:
Which *Cambell* seeing come, was nothing slow
Him selfe to saue from that so deadly throw;
And at that instant reaching forth his sweard
Close vnderneath his shield, that scarce did show,
Stroke him, as he his hand to strike vpreard,
In th'arm-pit full, that through both sides the wound appeard.

xxxiii

Yet still that direfull stroke kept on his way,
And falling heauie on *Cambelloes* crest,
Strooke him so hugely, that in swowne he lay,
And in his head an hideous wound imprest:
And sure had it not happily found rest
Vpon the brim of his brode plated shield,
It would haue cleft his braine downe to his brest.
So both at once fell dead vpon the field,
And each to other seemd the victorie to yield.

xxxiv

Which when as all the lookers on beheld,
They weened sure the warre was at an end,
And Iudges rose, and Marshals of the field
Broke vp the listes, their armes away to rend;
And *Canacee* gan wayle her dearest frend.
All suddenly they both vpstarted light,
The one out of the swownd, which him did blend,
The other breathing now another spright,
And fiercely each assayling, gan afresh to fight.

xxxv

Long while they then continued in that wize,
As if but then the battell had begonne:
Strokes, wounds, wards, weapons, all they did despise,
Ne either car'd to ward, or perill shonne,
Desirous both to haue the battell donne;
Ne either cared life to saue or spill,
Ne which of them did winne, ne which were wonne.
So wearie both of fighting had their fill,
That life it selfe seemd loathsome, and long safetie ill.

xxxvi

Whilst thus the case in doubtfull ballance hong,
Vnsure to whether side it would incline,
And all mens eyes and hearts, which there among
Stood gazing, filled were with ruffull tine,
And secret feare, to see their fatall fine,
All suddenly they heard a troublous noyes,
That seemd some perilous tumult to desine,
Confusd with womens cries, and shouts of boyes,
Such as the troubled Theaters oftimes annoyes.

xxxvii

Thereat the Champions both stood still a space,
To weeten what that sudden clamour ment;
Lo where they spyde with speedie whirling pace,
One in a charet of straunge furniment,
Towards them driuing like a storme out sent.
The charet decked was in wondrous wize,
With gold and many a gorgeous ornament,
After the Persian Monarks antique guise,
Such as the maker selfe could best by art deuize.

xxxviii

And drawne it was (that wonder is to tell)
Of two grim lyons, taken from the wood,
In which their powre all others did excell;
Now made forget their former cruell mood,
T'obey their riders hest, as seemed good.
And therein sate a Ladie passing faire
And bright, that seemed borne of Angels brood,
And with her beautie bountie did compare,
Whether of them in her should haue the greater share.

xxxix

Thereto she learned was in Magicke leare,
 And all the artes, that subtile wits discover,
 Hauing therein bene trained many a yeare,
 And well instructed by the Fay her mother,
 That in the same she farre exceld all other.
 Who vnderstanding by her mightie art,
 Of th'euill plight, in which her dearest brother
 Now stood, came forth in hast to take his part,
 And pacifie the strife, which causd so deadly smart.

xi

And as she passed through th'vnruely preace
 Of people, thronging thicke her to behold,
 Her angrie teame breaking their bonds of peace,
 Great heapes of them, like sheepe in narrow fold,
 For hast did ouer-runne, in dust enrould,
 That thorough rude confusion of the rout,
 Some fearing shriekt, some being harmed hould,
 Some laught for sport, some did for wonder shout,
 And some that would seeme wise, their wonder turnd to dout.

xli

In her right hand a rod of peace shee bore,
 About the which two Serpents weren wound,
 Entrayled mutually in louely lore,
 And by the tailes together firmly bound,
 And both were with one oliue garland crownd,
 Like to the rod which *Maias* sonne doth wield,
 Wherewith the hellish fiends he doth confound.
 And in her other hand a cup she hild,
 The which was with *Nepenthe* to the brim vpild.

xlii

Nepenthe is a drinck of souerayne grace,
 Deuized by the Gods, for to asswage
 Harts grief, and bitter gall away to chace,
 Which stirs vp anguish and contentious rage:
 In stead thereof sweet peace and quiet age
 It doth establish in the troubled mynd.
 Few men, but such as sober are and sage,
 Are by the Gods to drinck thereof assynd;
 But such as drinck, eternall happinesse do fynd.

xliii

Such famous men, such worthies of the earth,
 As *Ioue* will haue aduaunced to the skie,
 And there made gods, though borne of mortall berth,
 For their high merits and great dignitie,
 Are wont, before they may to heauen flie,
 To drinke hereof, whereby all cares forepast
 Are washt away quite from their memorie.
 So did those olde Heroes hereof taste,
 Before that they in blisse amongst the Gods were plaste.

xliv

Much more of price and of more gracious powre
 Is this, then that same water of Ardenne,
 The which *Rinaldo* drunck in happie howre,
 Described by that famous Tuscan penne:
 For that had might to change the hearts of men
 Fro loue to hate, a change of euill choise:
 But this doth hatred make in loue to brenne,
 And heauy heart with comfort doth reioyce.
 Who would not to this vertue rather yeeld his voice?

xlv

At last arriuing by the listes side,
 Shee with her rod did softly smite the raile,
 Which straight flew ope, and gaue her way to ride.
 Eftsoones out of her Coch she gan auaile,
 And pacing fairely forth, did bid all haile,
 First to her brother, whom she loued deare,
 That so to see him made her heart to quaille:
 And next to *Cambell*, whose sad ruefull cheare
 Made her to change her hew, and hidden loue t'appare.

xlvi

They lightly her requit (for small delight
 They had as then her long to entertaine,)
 And eft them turned both againe to fight,
 Which when she saw, downe on the bloudy plaine
 Her selfe she threw, and teares gan shed amaine;
 Amongst her teares immixing prayers meeke,
 And with her prayers reasons to restraine,
 From bloudy strife, and blessed peace to seeke,
 By all that vnto them was deare, did them beseeke.

xlvii

But when as all might nought with them preuaile,
Shee smote them lightly with her powrefull wand.
Then suddenly as if their hearts did faile,
Their wrathfull blades downe fell out of their hand,
And they like men astonisht still did stand.
Thus whilest their minds were doubtfully distraught,
And mighty spirites bound with mightier band,
Her golden cup to them for drinke she raught,
Whereof full glad for thirst, ech drunk an harty draught.

xlvi

Of which so soone as they once tasted had,
Wonder it is that sudden change to see:
Instead of strokes, each other kissed glad,
And louely haulst from feare of treason free,
And plighted hands for euer friends to be.
When all men saw this sudden change of things,
So mortall foes so friendly to agree,
For passing ioy, which so great maruaile brings,
They all gan shout aloud, that all the heauen rings.

xlix

All which, when gentle *Canacee* beheld,
In hast she from her lofty chaire descended,
Too weet what sudden tidings was befeld:
Where when she saw that cruell war so ended,
And deadly foes so faithfully affrended,
In louely wise she gan that Lady greet,
Which had so great dismay so well amended,
And entertaining her with curt'sies meet,
Profest to her true friendship and affection sweet.

l

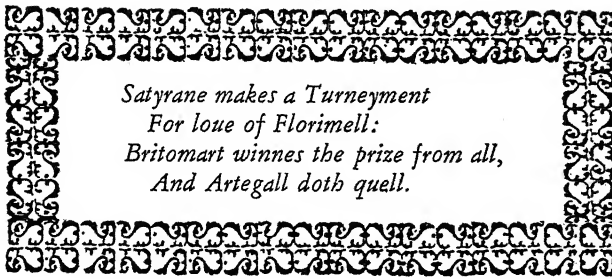
Thus when they all accorded goodly were,
The trumpets sounded, and they all arose,
Thence to depart with glee and gladsome chere.
Those warlike champions both together chose,
Homeward to march, themselues there to repose,
And wise *Cambina* taking by her side
Faire *Canacee*, as fresh as morning rose,
Vnto her Coch remounting, home did ride,
Admir'd of all the people, and much glorifide.

li

Where making ioyous feast their daies they spent
In perfect loue, deuoid of hatefull strife,
Allide with bands of mutuall couplement;
For *Triamond* had *Canacee* to wife,
With whom he ledd a long and happie life;
And *Cambel* tooke *Cambina* to his fere,
The which as life were each to other lief.
So all alike did loue, and loued were,
That since their days such louers were not found elswhere.

lii

Cant. IIII.



IT often fals, (as here it earst befell)
 That mortall foes doe turne to faithful frends,
 And friends profest are chaungd to foemen fell:
 The cause of both, of both their minds depends,
 And th'end of both likewise of both their ends.
 For enmitie, that of no ill proceeds,
 But of occasion, with th'occasion ends;
 And friendship, which a faint affection breeds
 Without regard of good, dyes like ill grounded seeds.

i

That well (me seemes) appeares, by that of late
 Twixt *Cambell* and Sir *Triamond* befell,
 As els by this, that now a new debate
 Stird vp twixt *Blandamour* and *Paridell*,
 The which by course befals me here to tell:
 Who hauing those two other Knights espide
 Marching afore, as ye remember well,
 Sent forth their Squire to haue them both descride,
 And eke those masked Ladies riding them beside.

ii

Who backe returning, told as he had seene,
 That they were doughtie knights of dreaded name;
 And those two Ladies, their two loues vnseene;
 And therefore wisht them without blot or blame,
 To let them passe at will, for dread of shame.
 But *Blandamour* full of vainglorious spright,
 And rather stird by his discordfull Dame,
 Vpon them gladly would haue prov'd his might,
 But that he yet was sore of his late lucklesse fight.

iii

Yet nigh approaching, he them fowle bespake,
 Disgracing them, him selfe thereby to grace,
 As was his wont, so weening way to make
 To Ladies loue, where so he came in place,
 And with lewd termes their louers to deface.
 Whose sharpe prouokement them incenst so sore,
 That both were bent t'auenge his vsage base,
 And gan their shields addresse them selues afore:
 For euill deedes may better then bad words be bore.

iv

But faire *Cambina* with perswasions myld,
 Did mitigate the fiercenesse of their mode,
 That for the present they were reconcyld,
 And gan to treat of deeds of armes abroad,
 And strange aduentures, all the way they rode:
 Amongst the which they told, as then befell,
 Of that great turney, which was blazed brode,
 For that rich girdle of faire *Florimell*,
 The prize of her, which did in beautie most excell.

v

To which folke-mote they all with one consent,
 Sith each of them his Ladie had him by,
 Whose beautie each of them thought excellent,
 Agreed to trauell, and their fortunes try.
 So as they passed forth, they did espy
 One in bright armes, with ready speare in rest,
 That toward them his course seem'd to apply,
 Gainst whom Sir *Paridell* himselfe addrest,
 Him weening, ere he nigh approcht to haue repress.

vi

Which th'other seeing, gan his course relent,
 And vaunted speare eftsoones to disaduaunce,
 As if he naught but peace and pleasure ment,
 Now falne into their fellowship by chance,
 Whereat they shewed curteous countenaunce.
 So as he rode with them accompanide,
 His rouing eie did on the Lady glaunce,
 Which *Blandamour* had riding by his side:
 Whom sure he weend, that he some wher tofore had eide.

vii

It was to weete that snowy *Florimell*,
Which *Ferrau* late from *Braggadocchio* wonne,
Whom he now seeing, her remembred well,
How hauing reft her from the witches sonne,
He soone her lost: wherefore he now begunne
To challenge her anew, as his owne prize,
Whom formerly he had in battell wonne,
And proffer made by force her to reprice,
Which scornefull offer, *Blandamour* gan soone despize.

viii

And said, Sir Knight, sith ye this Lady clame,
Whom he that hath, were loth to lose so light,
(For so to lose a Lady, were great shame)
Yee shall her winne, as I haue done in fight:
And lo shee shall be placed here in sight,
Together with this Hag beside her set,
That who so winnes her, may her haue by right:
But he shall haue the Hag that is ybet,
And with her alwaies ride, till he another get.

ix

That offer pleased all the company,
So *Florimell* with *Ate* forth was brought,
At which they all gan laugh full merrily:
But *Braggadocchio* said, he neuer thought
For such an Hag, that seemed worse then nought,
His person to emperill so in fight.
But if to match that Lady they had sought
Another like, that were like faire and bright,
His life he then would spend to iustifie his right.

x

At which his vaine excuse they all gan smile,
As scorning his vnmanly cowardize:
And *Florimell* him fowly gan reuile,
That for her sake refus'd to enterprize
The battell, offred in so knightly wize.
And *Ate* eke prouokt him priuily,
With loue of her, and shame of such mesprize.
But naught he car'd for friend or enemy,
For in base mind nor friendship dwels nor enmity.

xi

But *Cambell* thus did shut vp all in iest,
 Braue Knights and Ladies, certes ye doe wrong
 To stirre vp strife, when most vs needeth rest,
 That we may vs reserue both fresh and strong,
 Against the Turnement which is not long.
 When who so list to fight, may fight his fill,
 Till then your challenges ye may prolong;
 And then it shall be tried, if ye will,
 Whether shall haue the Hag, or hold the Lady still.

xii

They all agreed, so turning all to game,
 And pleasaunt bord, they past forth on their way,
 And all that while, where so they rode or came,
 That masked Mock-knight was their sport and play.
 Till that at length vpon th'appointed day,
 Vnto the place of turneyment they came;
 Where they before them found in fresh aray
 Manie a braue knight, and manie a daintie dame
 Assembled, for to get the honour of that game.

xiii

There this faire crewe arriuing, did diuide
 Them selues asunder: *Blandamour* with those
 Of his, on th'one; the rest on th'other side.
 But boastfull *Braggadocchio* rather chose,
 For glorie vaine their fellowship to lose,
 That men on him the more might gaze alone.
 The rest them selues in troupes did else dispose,
 Like as it seemed best to euery one;
 The knights in couples marcht, with ladies linckt attone.

xiv

Then first of all forth came Sir *Satyrane*,
 Bearing that precious relicke in an arke
 Of gold, that bad eyes might it not prophane:
 Which drawing softly forth out of the darke,
 He open shewd, that all men it mote marke.
 A gorgeous girdle, curiously embost
 With pearle and precious stone, worth many a marke;
 Yet did the workmanship farre passe the cost:
 It was the same, which lately *Florimel* had lost.

xv

That same aloft he hong in open vew,
To be the prize of beautie and of might;
The which eftsoones discouered, to it drew
The eyes of all, allur'd with close delight,
And hearts quite robbed with so glorious sight,
That all men threw out vowes and wishes vaine.
Thrise happie Ladie, and thrise happie knight,
Them seemd that could so goodly riches gaine,
So worthie of the perill, worthy of the paine.

xvi

Then tooke the bold Sir *Satyrane* in hand
An huge great speare, such as he wont to wield,
And vauncing forth from all the other band
Of knights, addrest his maiden-headed shield,
Shewing him selfe all ready for the field.
Gainst whom there singled from the other side
A Painim knight, that well in armes was skild,
And had in many a battell oft bene tride,
Hight *Bruncheval* the bold, who fiersly forth did ride.

xvii

So furiously they both together met,
That neither could the others force sustaine;
As two fierce Bulls, that striue the rule to get
Of all the heard, meete with so hideous maine,
That both rebutted, tumble on the plaine:
So these two champions to the ground were feld,
Where in a maze they both did long remaine,
And in their hands their idle troncheons held,
Which neither able were to wag, or once to weld.

xviii

Which when the noble *Ferramont* espide,
He pricked forth in ayd of *Satyrane*;
And him against Sir *Blandamour* did ride
With all the strength and stifnesse that he can.
But the more strong and stiffely that he ran,
So much more sorely to the ground he fell,
That on an heape were tumbled horse and man.
Vnto whose rescue forth rode *Paridell*;
But him likewise with that same speare he eke did quell.

xix

Which *Braggadocchio* seeing, had no will
To hasten greatly to his parties ayd,
Albee his turne were next; but stood there still,
As one that seemed doubtfull or dismayd.
But *Triamond* halfe wroth to see him staid,
Sternly stept forth, and raught away his speare,
With which so sore he *Ferramont* assaid,
That horse and man to ground he quite did beare,
That neither could in hast themselues againe vpreare.

xx

Which to auenge, Sir *Deuon* him did dight,
But with no better fortune then the rest:
For him likewise he quickly downe did smight,
And after him Sir *Douglas* him addrest,
And after him Sir *Paliumord* forth prest,
But none of them against his strokes could stand,
But all the more, the more his praise increst.
For either they were left vpon the land,
Or went away sore wounded of his haplesse hand.

xxi

And now by this, Sir *Satyrane* abraid,
Out of the swowne, in which too long he lay;
And looking round about, like one dismaid,
When as he saw the mercilesse affray,
Which doughty *Triamond* had wrought that day,
Vnto the noble Knights of Maidenhead,
His mighty heart did almost rend in tway,
For very gall, that rather wholly dead
Himselfe he wisht haue beene, then in so bad a stead.

xxii

Eftsoones he gan to gather vp around
His weapons, which lay scattered all abrode,
And as it fell, his steed he ready found.
On whom remounting, fiercely forth he rode,
Like sparke of fire that from the anduile glode,
There where he saw the valiant *Triamond*
Chasing, and laying on them heauy lode.
That none his force were able to withstond,
So dreadfull were his strokes, so deadly was his hond.

xxiii

With that at him his beamlike speare he aimed,
And thereto all his power and might applide:
The wicked steele for mischief first ordained,
And hauing now misfortune got for guide,
Staid not, till it arriued in his side,
And therein made a very griesly wound,
That streames of bloud his armour all bedide.
Much was he daunted with that direfull stound,
That scarce he him vpheld from falling in a sound.

xxiv

Yet as he might, himselfe he soft withdrew
Out of the field, that none perceiu'd it plaine,
Then gan the part of Chalers anew
To range the field, and victorlike to raine,
That none against them battell durst maintaine.
By that the gloomy euening on them fell,
That forced them from fighting to refraine,
And trumpets sound to cease did them compell,
So *Satyrane* that day was iudg'd to beare the bell.

xxv

The morrow next the Turney gan anew,
And with the first the hardy *Satyrane*
Appear'd in place, with all his noble crew,
On th'other side, full many a warlike swaine,
Assembled were, that glorious prize to gaine.
But mongst them all, was not Sir *Triamond*,
Vnable he new battell to darraine,
Through grieuance of his late receiued wound,
That doubly did him griue, when so himselfe he found.

xxvi

Which *Cambell* seeing, though he could not salue,
Ne done vndoe, yet for to salue his name,
And purchase honour in his friends behalue,
This goodly counterfesaunce he did frame.
The shield and armes well knowne to be the same,
Which *Triamond* had worne, vnwares to wight,
And to his friend vnwist, for doubt of blame,
If he misdid, he on himselfe did dight,
That none could him discerne, and so went forth to fight.

xxvii

There *Satyrane* Lord of the field he found,
Triumphing in great ioy and iolity;
Gainst whom none able was to stand on ground;
That much he gan his glorie to enuy,
And cast t'auenge his friends indignity.
A mightie speare eftsoones at him he bent;
Who seeing him come on so furiously,
Met him mid-way with equall hardiment,
That forcibly to ground they both together went.

xxviii

They vp againe them selues can lightly reare,
And to their tryed swords them selues betake;
With which they wrought such wondrous maruels there,
That all the rest it did amazed make,
Ne any dar'd their perill to partake;
Now cuffling close, now chacing to and fro,
Now hurtling round aduantage for to take:
As two wild Boares together grappling go,
Chaufing and foming choler each against his fo.

xxix

So as they courst, and turneyd here and theare,
It chaunst Sir *Satyrane* his steed at last,
Whether through foundring or through sodein feare
To stumble, that his rider nigh he cast;
Which vantage *Cambell* did pursue so fast,
That ere him selfe he had recouered well,
So sore he sowst him on the compast creast,
That forced him to leaue his loftie sell,
And rudely tumbling downe vnder his horse feete fell.

xxx

Lightly *Cambello* leapt downe from his steed,
For to haue rent his shield and armes away,
That whylome wont to be the victors meed;
When all vnwares he felt an hideous sway
Of many swords, that lode on him did lay.
An hundred knights had him enclosed round,
To rescue *Satyrane* out of his pray;
All which at once huge strokes on him did pound,
In hope to take him prisoner, where he stood on ground.

xxxi

He with their multitude was nought dismayd,
But with stout courage turnd vpon them all,
And with his brondiron round about him layd;
Of which he dealt large almes, as did befall:
Like as a Lion that by chaunce doth fall
Into the hunters toile, doth rage and rore,
In royall heart disdainig to be thrall.
But all in vaine: for what might one do more?
They haue him taken captiue, though it grieue him sore.

xxxii

Whereof when newes to *Triamond* was brought,
There as he lay, his wound he soone forgot,
And starting vp, streight for his armour sought:
In vaine he sought; for there he found it not;
Cambello it away before had got:
Cambelloes armes therefore he on him threw,
And lightly issewd forth to take his lot.
There he in troupe found all that warlike crew,
Leading his friend away, full sorie to his vew.

xxxiii

Into the thickest of that knightly preasse
He thrust, and smote downe all that was betweene,
Caried with feruent zeale, ne did he ceasse,
Till that he came, where he had *Cambell* seene,
Like captiue thral two other Knights atweene,
There he amongst them cruell hauocke makes.
That they which lead him, soone enforced beene
To let him loose, to saue their proper stakes,
Who being freed, from one a weapon fiercely takes.

xxxiv

With that he driues at them with dreadfull might,
Both in remembrance of his friends late harme,
And in reuengement of his owne despight,
So both together giue a new allarme,
As if but now the battell waxed warme.
As when two greedy Wolues doe breake by force
Into an heard, farre from the husband farme,
They spoile and rauine without all remorse,
So did these two through all the field their foes enforce.

xxxv

Fiercelly they followd on their bolde emprize,
Till trumpets sound did warne them all to rest;
Then all with one consent did yeeld the prize
To *Triamond* and *Cambell* as the best.
But *Triamond* to *Cambell* it relest.
And *Cambell* it to *Triamond* transferd;
Each labouring t'aduanche the others gest,
And make his praise before his owne preferd:
So that the doome was to another day differd.

xxxvi

The last day came, when all those knightes againe
Assembled were their deedes of armes to shew.
Full many deedes that day were shewed plaine:
But *Satyrane* boue all the other crew,
His wondrous worth declared in all mens view.
For from the first he to the last endured,
And though some while Fortune from him withdrew,
Yet euermore his honour he recured,
And with vnwearied powre his party still assured.

xxxvii

Ne was there Knight that euer thought of armes,
But that his vtmost prowesse there made knownen,
That by their many wounds, and carelesse harmes,
By shiuered speares, and swords all vnder strowen,
By scattered shields was easie to be shownen.
There might ye see loose steeds at randon ronne,
Whose luckelesse riders late were ouerthrowen;
And squiers make hast to helpe their Lords fordonne,
But still the Knights of Maidenhead the better wonne.

xxxviii

Till that there entred on the other side,
A straunger knight, from whence no man could reed,
In quient disguise, full hard to be descride.
For all his armour was like saluage weed,
With woody mosse bedight, and all his steed
With oaken leaues attrapt, that seemed fit
For saluage wight, and thereto well agreed
His word, which on his ragged shield was writ,
Saluagesse sans finesse, shewing secret wit.

xxxix

He at his first incomming, charg'd his spere
At him, that first appeared in his sight:
That was to weet, the stout Sir *Sangliere*,
Who well was knowen to be a valiant Knight,
Approued oft in many a perlous fight.
Him at the first encounter downe he smote,
And ouerbore beyond his crouper quight,
And after him another Knight, that hote
Sir *Brianor*, so sore, that none him life behote.

xl

Then ere his hand he reard, he ouerthrew
Seuen Knights one after other as they came:
And when his speare was brust, his sword he drew,
The instrument of wrath, and with the same
Far'd like a lyon in his bloodie game,
Hewing, and slashing shields, and helmets bright,
And beating downe, what euer nigh him came,
That euery one gan shun his dreadfull sight,
No lesse then death it selfe, in daungerous affright.

xli

Much wondred all men, what, or whence he came,
That did amongst the troupes so tyrannize;
And each of other gan inquire his name.
But when they could not learne it by no wize,
Most answerable to his wyld disguise
It seemed, him to terme the saluage knight.
But certes his right name was otherwize,
Though knowne to few, that *Arthegall* he hight,
The doughtiest knight that liv'd that day, and most of might.

xlii

Thus was Sir *Satyrane* with all his band
By his sole manhood and atchieuement stout
Dismayd, that none of them in field durst stand,
But beaten were, and chased all about.
So he continued all that day throughout,
Till euening, that the Sunne gan downward bend.
Then rushed forth out of the thickest rout
A stranger knight, that did his glorie shend:
So nought may be esteemed happie till the end.

xliii

He at his entrance charg'd his powrefull speare
 At *Artegall*, in midst of his pryde,
 And therewith smote him on his Vmbriere
 So sore, that tombling backe, he downe did slyde
 Ouer his horses taile aboue a stryde;
 Whence litle lust he had to rise againe.
 Which *Cambell* seeing, much the same enuyde,
 And ran at him with all his might and maine;
 But shortly was likewise seene lying on the plaine.

xliv

Whereat full inly wroth was *Triamond*,
 And cast t'auenge the shame doen to his freend:
 But by his friend himselfe eke soone he fond,
 In no lesse neede of helpe, then him he weend.
 All which when *Blandamour* from end to end
 Beheld, he woxe therewith displeased sore,
 And thought in mind it shortly to amend:
 His speare he feutred, and at him it bore;
 But with no better fortune, then the rest afore.

xlv

Full many others at him likewise ran:
 But all of them likewise dismounted were,
 Ne certes wonder; for no powre of man
 Could bide the force of that enchaunted speare,
 The which this famous *Britomart* did beare;
 With which she wondrous deeds of arms atchieued,
 And ouerthrew, what euer came her neare,
 That all those stranger knights full sore agrieued,
 And that late weaker band of chalengers relieued.

xlvi

Like as in sommers day when raging heat
 Doth burne the earth, and boyled riuers drie,
 That all brute beasts forst to refraine fro meat,
 Doe hunt for shade, where shrowded they may lie,
 And missing it, faine from themselues to flie;
 All trauellers tormented are with paine:
 A watry cloud doth ouercast the skie,
 And poureth forth a sudden shoure of raine,
 That all the wretched world recomforteth againe.

xlvii

So did the warlike *Britomart* restore

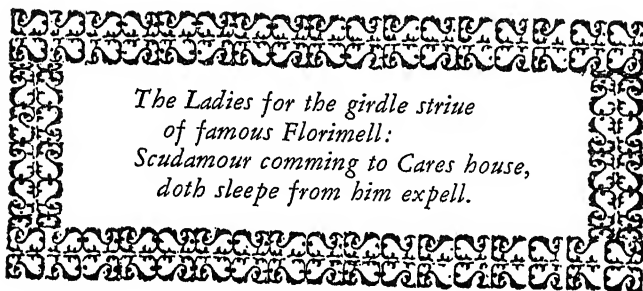
xlvi

The prize, to knights of Maydenhead that day,
Which else was like to haue bene lost, and bore
The prayse of prowesse from them all away.

Then shrilling trumpets loudly gan to bray,
And bad them leaue their labours and long toyle,
To ioyous feast and other gentle play,

Where beauties prize shold win that pretious spoyle:
Where I with sound of trompe will also rest a whyle.

Cant. V.



IT hath bene through all ages euer seene,
 That with the praise of armes and cheualrie,
 The prize of beautie still hath ioyned beene;
 And that for reasons speciall priuitie:
 For either doth on other much relie.
 For he me seemes most fit the faire to serue,
 That can her best defend from villenie;
 And she most fit his seruice doth deserue,
 That fairest is and from her faith will neuer swerue.

i

So fitly now here commeth next in place,
 After the prooffe of prowesse ended well,
 The controuerse of beauties soueraine grace;
 In which to her that doth the most excell,
 Shall fall the girdle of faire *Florimell*:
 That many wish to win for glorie vaine,
 And not for vertuous vse, which some doe tell
 That glorious belt did in it selfe containe,
 Which Ladies ought to loue, and seeke for to obtaine.

ii

That girdle gaue the vertue of chaste loue,
 And wiuehood true, to all that did it beare;
 But whosoeuer contrarie doth proue,
 Might not the same about her middle weare,
 But it would loose, or else a sunder teare.
 Whilome it was (as Faeries wont report)
 Dame *Venus* girdle, by her steemed deare,
 What time she vsd to liue in wiuely sort;
 But layd aside, when so she vsd her looser sport.

iii

Her husband *Vulcan* whylome for her sake,
When first he loued her with heart entire,
This pretious ornament they say did make,
And wrought in *Lemno* with vnquenched fire:
And afterwards did for her loues first hire,
Giue it to her, for euer to remaine,
Therewith to bind lasciuious desire,
And loose affections streightly to restraine;
Which vertue it for euer after did retaine.

iv

The same one day, when she her selfe disposd
To visite her beloued Paramoure,
The God of warre, she from her middle loosd,
And left behind her in her secret bowre,
On *Acidalian* mount, where many an howre
She with the pleasant *Graces* wont to play.
There *Florimell* in her first ages flowre
Was fostered by those *Graces*, (as they say)
And brought with her from thence that goodly belt away.

v

That goodly belt was *Cestus* hight by name,
And as her life by her esteemed deare.
No wonder then, if that to winne the same
So many Ladies sought, as shall appeare;
For pearlesse she was thought, that did it beare.
And now by this their feast all being ended,
The iudges which thereto selected were,
Into the Martian field adowne descended,
To deeme this doutfull case, for which they all contended.

vi

But first was question made, which of those Knights
That lately turneyd, had the wager wonne:
There was it iudged by those worthie wights,
That *Satyrane* the first day best had donne:
For he last ended, hauing first begonne.
The second was to *Triamond* behight,
For that he sau'd the victour from fordonne:
For *Cambell* victour was in all mens sight,
Till by mishap he in his foemens hand did light.

vii

The third dayes prize vnto that straunger Knight,
 Whom all men term'd Knight of the Hebene speare,
 To *Britomart* was giuen by good right;
 For that with puissant stroke she downe did beare
 The *Saluage* Knight, that victour was whileare,
 And all the rest, which had the best afore,
 And to the last vnconquer'd did appeare;
 For last is deemed best. To her therefore
 The fayrest Ladie was adiudgd for Paramore.

viii

But thereat greatly grudged *Arthegall*,
 And much repynd, that both of victors meede,
 And eke of honour she did him forestall.
 Yet mote he not withstand, what was decreede;
 But inly thought of that despightfull deede
 Fit time t'awaite auenged for to bee.
 This being ended thus, and all agreed,
 Then next ensew'd the Paragon to see
 Of beauties praise, and yeeld the fayrest her due fee.

ix

Then first *Cambello* brought vnto their view
 His faire *Cambina*, couered with a veale;
 Which being once withdrawne, most perfect hew
 And passing beautie did eftsoones reueale,
 That able was weake harts away to steale.
 Next did Sir *Triamond* vnto their sight
 The face of his deare *Canacee* vnheale;
 Whose beauties beame eftsoones did shine so bright,
 That daz'd the eyes of all, as with exceeding light.

x

And after her did *Paridell* produce
 His false *Duessa*; that she might be seene,
 Who with her forged beautie did seduce
 The hearts of some, that fairest her did weene;
 As diuerse wits affected diuers beene.
 Then did Sir *Ferramont* vnto them shew
 His *Lucida*, that was full faire and sheene,
 And after these an hundred Ladies moe
 Appear'd in place, the which each other did outgoe.

xi

All which who so dare thinke for to enchace,
Him needeth sure a golden pen I weene,
To tell the feature of each goodly face.
For since the day that they created beene,
So many heauenly faces were not seene
Assembled in one place: ne he that thought
For *Chian* folke to pourtraict beauties Queene,
By view of all the fairest to him brought,
So many faire did see, as here he might haue sought.

xii

At last the most redoubted *Britonesse*,
Her louely *Amoret* did open shew;
Whose face discouered, plainly did expresse
The heauenly pourtraict of bright Angels hew.
Well weened all, which her that time did vew,
That she should surely beare the bell away,
Till *Blandamour*, who thought he had the trew
And very *Florimell*, did her display:
The sight of whom once seene did all the rest dismay.

xiii

For all afore that seemed fayre and bright,
Now base and contemptible did appeare,
Compar'd to her, that shone as Phebes light,
Amongst the lesser starres in euening cleare.
All that her saw with wonder rauisht weare,
And weend no mortall creature she should bee,
But some celestiall shape, that flesh did beare:
Yet all were glad there *Florimell* to see;
Yet thought that *Florimell* was not so faire as shee.

xiv

As guilefull Goldsmith that by secret skill,
With golden foyle doth finely ouer spred
Some baser metall, which commend he will
Vnto the vulgar for good gold insted,
He much more goodly glosse thereon doth shed,
To hide his falshood, then if it were trew:
So hard, this Idole was to be ared,
That *Florimell* her selfe in all mens vew
She seem'd to passe: so forged things do fairest shew.

xv

Then was that golden belt by doome of all
 Graunted to her, as to the fayrest Dame.
 Which being brought, about her middle small
 They thought to gird, as best it her became;
 But by no meanes they could it thereto frame.
 For euer as they fastned it, it loos'd
 And fell away, as feeling secret blame.
 Full oft about her wast she it enclos'd;
 And it as oft was from about her wast disclos'd.

xvi

That all men wondred at the vncouth sight,
 And each one thought, as to their fancies came.
 But she her selfe did thinke it doen for spight,
 And touched was with secret wrath and shame
 Therewith, as thing deuiz'd her to defame.
 Then many other Ladies likewise tride,
 About their tender loynes to knit the same;
 But it would not on none of them abide,
 But when they thought it fast, eftsoones it was vntide.

xvii

Which when that scornfull *Squire of Dames* did vew,
 He lowdly gan to laugh, and thus to iest;
 Alas for pittie that so faire a crew,
 As like can not be seene from East to West,
 Cannot find one this girdle to inuest.
 Fie on the man, that did it first inuent,
 To shame vs all with this, *Vngirt vnblest*.
 Let neuer Ladie to his loue assent,
 That hath this day so many so vnmanly shent.

xviii

Thereat all Knights gan laugh, and Ladies lowre:
 Till that at last the gentle *Amoret*
 Likewise assayd, to proue that girdles powre;
 And hauing it about her middle set,
 Did find it fit, withouten breach or let.
 Whereat the rest gan greatly to enuie:
 But *Florimell* exceedingly did fret,
 And snatching from her hand halfe angrily
 The belt againe, about her bodie gan it tie.

xix

Yet nathemore would it her bodie fit;
Yet nathelasse to her, as her dew right,
It yeelded was by them, that iudged it:
And she her selfe adiudged to the Knight,
That bore the Hebene speare, as wonne in fight.
But *Britomart* would not thereto assent,
Ne her owne *Amoret* forgoe so light
For that strange Dame, whose beauties wonderment
She lesse esteem'd, then th'others vertuous gouernment.

xx

Whom when the rest did see her to refuse,
They were full glad, in hope themselues to get her:
Yet at her choice they all did greatly muse.
But after that the Iudges did arret her
Vnto the second best, that lou'd her better;
That was the *Saluage* Knight: but he was gone
In great displeasure, that he could not get her.
Then was she iudged *Triamond* his one;
But *Triamond* lou'd *Canacee*, and other none.

xxi

Tho vnto *Satryan* she was adiudged,
Who was right glad to gaine so goodly meed:
But *Blandamour* thereat full greatly grudged,
And litle prays'd his labours euill speed,
That for to winne the saddle, lost the steed.
Ne lesse thereat did *Paridell* complaine,
And thought t'appeale from that, which was decreed,
To single combat with Sir *Satyrane*.
Thereto him *Ate* stird, new discord to maintaine.

xxii

And eke with these, full many other Knights
She through her wicked working did incense,
Her to demaund, and chalenge as their rights,
Deserued for their perils recompense.
Amongst the rest with boastful vaine pretense
Stept *Braggadocchio* forth, and as his thrall
Her claym'd, by him in battell wonne long sens:
Whereto her selfe he did to witnesse call;
Who being askt, accordingly confessed all.

xxiii

Thereat exceeding wroth was *Satyr*an;
And wroth with *Satyr*an was *Blandamour*;
And wroth with *Blandamour* was *Eriuan*;
And at them both Sir *Paridell* did loure.
So all together stird vp strifull stoure,
And readie were new battell to darraigne.
Each one profest to be her paramoure,
And vow'd with speare and shield it to maintaine;
Ne Iudges powre, ne reasons rule mote them restraine.

xxiv

Which troublous stirre when *Satyrane* auiz'd,
He gan to cast how to appease the same,
And to accord them all, this meanes deuiz'd:
First in the midst to set that fayrest Dame,
To whom each one his chalenge should disclame,
And he himselfe his right would eke releasse:
Then looke to whom she voluntarie came,
He should without disturbance her possesse:
Sweete is the loue that comes alone with willingnesse.

xxv

They all agreed, and then that snowy Mayd
Was in the middest plast among them all;
All on her gazing wisht, and vowd, and prayd,
And to the Queene of beautie close did call,
That she vnto their portion might befall.
Then when she long had lookt vpon each one,
As though she wished to haue pleasd them all,
At last to *Braggadocchio* selfe alone
She came of her accord, in spight of all his fone.

xxvi

Which when they all beheld they chaft and rag'd,
And woxe nigh mad for very harts despight,
That from reuenge their willes they scarce asswag'd:
Some thought from him her to haue reft by might;
Some proffer made with him for her to fight.
But he nought car'd for all that they could say:
For he their words as wind esteemed light.
Yet not fit place he thought it there to stay,
But secretly from thence that night her bore away.

xxvii

They which remaynd, so soone as they perceiu'd,
 That she was gone, departed thence with speed,
 And follow'd them, in mind her to haue reau'd
 From wight vnworthie of so noble meed.
 In which poursuit how each one did succeede,
 Shall else be told in order, as it fell.
 But now of *Britomart* it here doth neede,
 The hard aduentures and strange haps to tell;
 Since with the rest she went not after *Florimell*.

xxviii

For soone as she them saw to discord set,
 Her list no longer in that place abide;
 But taking with her louely *Amoret*,
 Vpon her first aduenture forth did ride,
 To seeke her lou'd, making blind loue her guide.
 Vnluckie Mayd to seeke her enemie,
 Vnluckie Mayd to seeke him farre and wide,
 Whom, when he was vnto her selfe most nie,
 She through his late disguizement could him not descrie.

xxix

So much the more her grieve, the more her toyle:
 Yet neither toyle nor grieve she once did spare,
 In seeking him, that should her paine assoyle;
 Where to great comfort in her sad misfare
 Was *Amoret*, companion of her care:
 Who likewise sought her louer long miswent,
 The gentle *Scudamour*, whose hart whileare
 That stryfull hag with gealous discontent
 Had fild, that he to fell reueng was fully bent.

xxx

Bent to reuenge on blamelesse *Britomart*
 The crime, which cursed *Ate* kindled earst,
 The which like thornes did pricke his gealous hart,
 And through his soule like poysned arrow perst,
 That by no reason it might be reuerst,
 For ought that *Glauce* could or doe or say.
 For aye the more that she the same reherst,
 The more it gauld, and grieu'd him night and day,
 That nought but dire reuenge his anger mote defray.

xxxix

So as they trauelled, the drouping night xxxii
Couered with cloudie storme and bitter showre,
That dreadfull seem'd to euery liuing wight,
Vpon them fell, before her timely howre;
That forced them to seeke some couert bowre,
Where they might hide their heads in quiet rest,
And shrowd their persons from that stormie stowre.
Not farre away, not meete for any guest
They spide a little cottage, like some poore mans nest.

Vnder a steepe hilles side it placed was, xxxiii
There where the mouldred earth had cav'd the banke;
And fast beside a little brooke did pas
Of muddie water, that like puddle stanke,
By which few crooked sallowes grew in ranke:
Whereto approaching nigh, they heard the sound
Of many yron hammers beating ranke,
And answering their wearie turnes around,
That seemed some blacksmith dwelt in that desert ground.

There entring in, they found the goodman selfe, xxxiv
Full busily vnto his worke ybent;
Who was to weet a wretched wearish elfe,
With hollow eyes and rawbone cheekes forspent,
As if he had in prison long bene pent:
Full blacke and griesly did his face appeare,
Besmeard with smoke that nigh his eye-sight blent;
With rugged beard, and hoarie shagged heare,
The which he neuer wont to combe, or comely sheare.

Rude was his garment, and to rags all rent, xxxv
Ne better had he, ne for better cared:
With blistred hands emongst the cinders brent,
And fingers filthie, with long nayles vnpared,
Right fit to rend the food, on which he fared.
His name was *Care*; a blacksmith by his trade,
That neither day nor night, from working spared,
But to small purpose yron wedges made;
Those be vnquiet thoughts, that carefull minds inuade.

In which his worke he had sixe seruants prest,
About the Andvile standing euermore,
With huge great hammers, that did neuer rest
From heaping stroakes, which thereon soused sore:
All sixe strong groomes, but one then other more;
For by degrees they all were disagreed;
So likewise did the hammers which they bore,
Like belles in greatnesse orderly succeed,
That he which was the last, the first did farre exceede.

xxxvi

He like a monstrous Gyant seem'd in sight,
Farre passing *Bronteus*, or *Pyracmon* great,
The which in *Lipari* doe day and night
Frame thunderbolts for *Ioues* auengefull threate.
So dreadfully he did the anduile beat,
That seem'd to dust he shortly would it driue:
So huge his hammer and so fierce his heat,
That seem'd a rocke of Diamond it could riue,
And rend a sunder quite, if he thereto list striue.

xxxvii

Sir *Scudamour* there entring, much admired
The manner of their worke and wearie paine;
And hauing long beheld, at last enquired
The cause and end thereof: but all in vaine;
For they for nought would from their worke refraine,
Ne let his speeches come vnto their eare.
And eke the breathfull bellowes blew amaine,
Like to the Northren winde, that none could heare:
Those *Pensifenesse* did moue; and *Sighes* the bellows weare.

xxxviii

Which when that warriour saw, he said no more,
But in his armour layd him downe to rest:
To rest he layd him downe vpon the flore,
(Whylome for ventrous Knights the bedding best)
And thought his wearie limbs to haue redrest.
And that old aged Dame, his faithfull Squire,
Her feeble ioynts layd eke a downe to rest;
That needed much her weake age to desire,
After so long a trauell, which them both did tire.

xxxix

There lay Sir *Scudamour* long while expecting,
When gentle sleepe his heauie eyes would close;
Oft chaunging sides, and oft new place electing,
Where better seem'd he mote himselfe repose;
And oft in wrath he thence againe vprose;
And oft in wrath he layd him downe againe.
But wheresoeuer he did himselfe dispose,
He by no meanes could wished ease obtaine:
So euery place seem'd painefull, and ech changing vaine.

xl

And euermore, when he to sleepe did thinke,
The hammers sound his senses did molest;
And euermore, when he began to winke,
The bellowes noyse disturb'd his quiet rest,
Ne suffred sleepe to settle in his brest.
And all the night the dogs did barke and howle
About the house, at sent of stranger guest:
And now the crowing Cocke, and now the Owle
Lowde shriking him afflicted to the very sowle.

xli

And if by fortune any litle nap
Vpon his heauie eye-lids chaunst to fall,
Eftsoones one of those'villeins him did rap
Vpon his headpeece with his yron mall;
That he was soone awaked therewithall,
And lightly started vp as one affrayd;
Or as if one him suddenly did call.
So oftentimes he out of sleepe abrayd,
And then lay musing long, on that him ill apayd.

xlii

So long he muzed, and so long he lay,
That at the last his wearie sprite opprest
With fleshly weaknesse, which no creature may
Long time resist, gaue place to kindly rest,
That all his senses did full soone arrest:
Yet in his soundest sleepe, his dayly feare
His ydle braine gan busily molest,
And made him dreame those two disloyall were:
The things that day most minds, at night doe most appeare.

xliii

With that, the wicked carle the maister Smith
A paire of redwhot yron tongs did take
Out of the burning cinders, and therewith
Vnder his side him nipt, that forst to wake,
He felt his hart for very paine to quake,
And started vp auenged for to be
On him, the which his quiet slomber brake:
Yet looking round about him none could see;
Yet did the smart remaine, though he himselfe did flee.

xliv

In such disquiet and hartfretting payne,
He all that night, that too long night did passe.
And now the day out of the Ocean mayne
Began to peepe aboue this earthly masse,
With pearly dew sprinkling the morning grasse:
Then vp he rose like heauie lumpe of lead,
That in his face, as in a looking glasse,
The signes of anguish one mote plainly read,
And ghesse the man to be dismayd with gealous dread.

xlv

Vnto his lofty steede he clombe anone,
And forth vpon his former voiage fared,
And with him eke that aged Squire attone;
Who whatsoeuer perill was prepared,
Both equall paines and equall perill shared:
The end whereof and daungerous euent
Shall for another canticle be spared.
But here my wearie teeme nigh ouer spent
Shall breath it selfe awhile, after so long a went.

xlvi

Cant. VI.

Both Scudamour and Arthegall
 Doe fight with Britomart,
 He sees her face; doth fall in loue,
 and soone from her depart.

What equall torment to the grieve of mind,
 And pyning anguish hid in gentle hart,
 That inly feeds it selfe with thoughts vnkind,
 And nourisheth her owne consuming smart?
 What medicine can any Leaches art
 Yeeld such a sore, that doth her grievance hide,
 And will to none her maladie impart?
 Such was the wound that *Scudamour* did gride;
 For which *Dan Phebus* selfe cannot a salue prouide.

i

Who hauing left that restlesse house of *Care*,
 The next day, as he on his way did ride,
 Full of melancholie and sad misfare,
 Through misconcept; all vnawares espide
 An armed Knight vnder a forrest side,
 Sitting in shade beside his grazing steede;
 Who soone as them approaching he describe,
 Gan towards them to pricke with eger speede,
 That seem'd he was full bent to some mischieuous deede.

ii

Which *Scudamour* perceiuing, forth issewed
 To haue rencountred him in equall race;
 But soone as th'other nigh approaching, vewed
 The armes he bore, his speare he gan abase,
 And voide his course: at which so suddain case
 He wondred much. But th'other thus can say;
 Ah gentle *Scudamour*, vnto your grace
 I me submit, and you of pardon pray,
 That almost had against you trespassed this day.

iii

Whereto thus *Scudamour*, Small harme it were
For any knight, vpon a ventrous knight
Without displeasance for to proue his spere.
But reade you Sir, sith ye my name haue hight,
What is your owne, that I mote you requite.
Certes (sayd he) ye mote as now excuse
Me from discovering you my name aright:
For time yet serues that I the same refuse,
But call ye me the *Saluage Knight*, as others vse.

iv

Then this, Sir *Saluage Knight* (quoth he) areede;
Or doe you here within this forrest wonne,
That seemeth well to answere to your weede?
Or haue ye it for some occasion donne?
That rather seemes, sith knowen armes ye shonne.
This other day (sayd he) a stranger knight
Shame and dishonour hath vnto me donne;
On whom I waite to wreake that foule despight,
When euer he this way shall passe by day or night.

v

Shame be his meede (quoth he) that meaneth shame.
But what is he, by whom ye shamed were?
A stranger knight, sayd he, vnknowne by name,
But knowne by fame, and by an Hebene speare,
With which he all that met him, downe did beare.
He in an open Turney lately held,
Fro me the honour of that game did reare;
And hauing me all wearie earst, downe feld,
The fayrest Ladie reft, and euer since withheld.

vi

When *Scudamour* heard mention of that speare,
He wist right well, that it was *Britomart*,
The which from him his fairest loue did beare.
Tho gan he swell in euery inner part,
For fell despight, and gnaw his gealous hart,
That thus he sharply sayd; Now by my head,
Yet is not this the first vnknighly part,
Which that same knight, whom by his launce I read,
Hath doen to noble knights, that many makes him dread.

vii

For lately he my loue hath fro me reft,
And eke defiled with foule villanie
The sacred pledge, which in his faith was left,
In shame of knighthood and fidelitie;
The which ere long full deare he shall abie.
And if to that auenge by you decreed
This hand may helpe, or succour ought supplie,
It shall not fayle, when so ye shall it need.
So both to wreake their wrathes on *Britomart* agreed.

viii

Whiles thus they communed, lo farre away
A Knight soft ryding towards them they spyde,
Attyr'd in forraine armes and straunge aray:
Whom when they nigh approcht, they plaine descryde
To be the same, for whom they did abyde.
Sayd then Sir *Scudamour*, Sir *Saluage* knight
Let me this craue, sith first I was defyde,
That first I may that wrong to him requite:
And if I hap to fayle, you shall recure my right.

ix

Which being yeelded, he his threatfull speare
Gan fewter, and against her fiercely ran.
Who soone as she him saw approaching neare
With so fell rage, her selfe she lightly gan
To dight, to welcome him, well as she can:
But entertaind him in so rude a wise,
That to the ground she smote both horse and man;
Whence neither greatly hasted to arise,
But on their common harmes together did deuise.

x

But *Artegall* beholding his mischaunce,
New matter added to his former fire;
And eft auentring his steeleheaded launce,
Against her rode, full of despiteous ire,
That nought but spoyle and vengeance did require.
But to himselfe his felonous intent
Returning, disappointed his desire,
Whiles vnawares his saddle he forwent,
And found himselfe on ground in great amazement.

xi

Lightly he started vp out of that stound, xii
And snatching forth his direfull deadly blade,
Did leape to her, as doth an eger hound
Thrust to an Hynd within some couert glade,
Whom without perill he cannot inuade.
With such fell greedines he her assayled,
That though she mounted were, yet he her made
To giue him ground, (so much his force preuayled)
And shun his mightie strokes, gainst which no armes auayled.

So as they coursed here and there, it chaunst xiii
That in her wheeling round, behind her crest
So sorely he her strooke, that thence it glaunst
Adowne her backe, the which it fairely blest
From foule mischance; ne did it euer rest,
Till on her horses hinder parts it fell;
Where byting deepe, so deadly it imprest,
That quite it chynd his backe behind the sell,
And to alight on foote her algates did compell.

Like as the lightning brond from riuen skie, xiv
Throwne out by angry *Ioue* in his vengeance,
With dreadfull force falles on some steeple hie;
Which battring, downe it on the church doth glance,
And teares it all with terrible mischance.
Yet she no whit dismayd, her steed forsooke,
And casting from her that enchaunted lance,
Vnto her sword and shield her soone betooke;
And therewithall at him right furiously she strooke.

So furiously she strooke in her first heat, xv
Whiles with long fight on foot he breathlesse was,
That she him forced backward to retreat,
And yeeld vnto her weapon way to pas:
Whose raging rigour neither steele nor bras
Could stay, but to the tender flesh it went,
And pour'd the purple bloud forth on the gras;
That all his mayle yriv'd, and plates yrent,
Shew'd all his bodie bare vnto the cruell dent.

At length when as he saw her hastie heat xvi
Abate, and panting breath begin to fayle,
He through long sufferance growing now more great,
Rose in his strength, and gan her fresh assayle,
Heaping huge strokes, as thicke as showre of hayle,
And lashing dreadfully at euery part,
As if he thought her soule to disentrayle.
Ah cruell hand, and thrise more cruell hart,
That workst such wrecke on her, to whom thou dearest art.

What yron courage euer could endure, xvii
To worke such outrage on so faire a creature?
And in his madnesse thinke with hands impure
To spoyle so goodly workmanship of nature,
The maker selfe resembling in her feature?
Certes some hellish furie, or some feend
This mischief framd, for their first loues defeature,
To bath their hands in bloud of dearest freend,
Thereby to make their loues beginning, their liues end.

Thus long they trac'd, and trauerst to and fro, xviii
Sometimes pursewing, and sometimes pursewed,
Still as aduantage they espyde thereto:
But toward th'end Sir *Arthegall* renewed
His strength still more, but she still more decrewed.
At last his lucklesse hand he heau'd on hie,
Hauing his forces all in one accrewed,
And therewith stroke at her so hideouslie,
That seemed nought but death mote be her destinie.

The wicked stroke vpon her helmet chaunst, xix
And with the force, which in it selfe it bore,
Her ventayle shard away, and thence forth glaunst
A downe in vaine, ne harm'd her any more.
With that her angels face, vnseene afore,
Like to the ruddie morne appeard in sight,
Deawed with siluer drops, through sweating sore,
But somewhat redder, then beseem'd aright,
Through toylesome heate and labour of her weary fight.

And round about the same, her yellow heare
 Hauing through stirring loosd their wonted band,
 Like to a golden border did appeare,
 Framed in goldsmithes forge with cunning hand:
 Yet goldsmithes cunning could not vnderstand
 To frame such subtile wire, so shinie cleare.
 For it did glister like the golden sand,
 The which *Pactolus* with his waters shere,
Throwes forth vpon the riuage round about him nere.

xx

And as his hand he vp againe did reare,
 Thinking to worke on her his vtmost wracke,
 His powrelesse arme benumbd with secret feare
 From his reuengefull purpose shronke abacke,
 And cruell sword out of his fingers slacke
 Fell downe to ground, as if the steele had sence,
 And felt some ruth, or sence his hand did lacke,
 Or both of them did thinke, obedience
To doe to so diuine a beauties excellence.

xxi

And he himselfe long gazing thereupon,
 At last fell humbly downe vpon his knee,
 And of his wonder made religion,
 Weening some heauenly goddesse he did see,
 Or else vnweeting, what it else might bee;
 And pardon her besought his errour frayle,
 That had done outrage in so high degree:
 Whilest trembling horror did his sense assayle,
And made ech member quake, and manly hart to quayle.

xxii

Nathelesse she full of wrath for that late stroke,
 All that long while vpheld her wrathfull hand,
 With fell intent, on him to bene ywroke,
 And looking sterne, still ouer him did stand,
 Threatning to strike, vnlesse he would withstand:
 And bad him rise, or surely he should die.
 But die or liue for nought he would vpstand
 But her of pardon prayd more earnestlie,
Or wreake on him her will for so great iniurie.

xxiii

Which when as *Scudamour*, who now abrayd,
 Beheld, whereas he stood not farre aside,
 He was therewith right wondrously dismayd,
 And drawing nigh, when as he plaine descride
 That peerelesse paterne of Dame natures pride,
 And heauenly image of perfection,
 He blest himselfe, as one sore terrifide,
 And turning his feare to faint deuotion,
 Did worship her as some celestiall vision.

xxiv

But *Glauce*, seeing all that chaunced there,
 Well weeting how their errour to assoyle,
 Full glad of so good end, to them drew nere,
 And her salewd with seemely belaccoyle,
 Ioyous to see her safe after long toyle.
 Then her besought, as she to her was deare,
 To graunt vnto those warriours truce a whyle;
 Which yeelded, they their beuers vp did reare,
 And shew'd themselues to her, such as indeed they were.

xxv

When *Britomart* with sharpe auizefull eye
 Beheld the louely face of *Artegall*,
 Tempred with sternesse and stout maiestie,
 She gan eftsoones it to her mind to call,
 To be the same which in her fathers hall
 Long since in that enchaunted glasse she saw.
 Therewith her wrathfull courage gan appall,
 And haughtie spirits meekely to adaw,
 That her enhaunced hand she downe can soft withdraw.

xxvi

Yet she it forst to haue againe vpheld,
 As fayning choler, which was turn'd to cold:
 But euer when his visage she beheld,
 Her hand fell downe, and would no longer hold
 The wrathfull weapon gainst his countnance bold:
 But when in vaine to fight she oft assayd,
 She arm'd her tongue, and thought at him to scold;
 Nathlesse her tongue not to her will obeyd,
 But brought forth speeches myld, when she would haue missayd.

xxvii

But *Scudamour* now woxen inly glad,
That all his gealous feare he false had found,
And how that Hag his loue abused had
With breach of faith and loyaltie vnsound,
The which long time his griued hart did wound,
He thus bespake; Certes Sir *Artegall*,
I ioy to see you lout so low on ground,
And now become to liue a Ladies thrall,
That whylome in your minde wont to despise them all.

xxviii

Soone as she heard the name of *Artegall*,
Her hart did leape, and all her hart-strings tremble,
For sudden ioy, and secret feare withall,
And all her vitall powres with motion nimble,
To succour it, themselues gan there assemble,
That by the swift recourse of flushing blood
Right plaine appeard, though she it would dissemble,
And fayned still her former angry mood,
Thinking to hide the depth by troubling of the flood.

xxix

When *Glauce* thus gan wisely all vpknit;
Ye gentle Knights, whom fortune here hath brought,
To be spectators of this vncouth fit,
Which secret fate hath in this Ladie wrought,
Against the course of kind, ne meruaile nought,
Ne thenceforth feare the thing that hethertoo
Hath troubled both your mindes with idle thought,
Fearing least she your loues away should woo,
Feared in vaine, sith meanes ye see there wants theretoo.

xxx

And you Sir *Artegall*, the saluage knight,
Henceforth may not disdaine, that womans hand
Hath conquered you anew in second fight:
For whylome they haue conquerd sea and land,
And heauen it selfe, that nought may them withstand.
Ne henceforth be rebellious vnto loue,
That is the crowne of knighthood, and the band
Of noble minds deriued from aboue,
Which being knit with vertue, neuer will remoue.

xxxi

And you faire Ladie knight, my dearest Dame,
Relent the rigour of your wrathfull will,
Whose fire were better turn'd to other flame;
And wiping out remembrance of all ill,
Graunt him your grace, but so that he fulfill
The penance, which ye shall to him empарт:
For louers heauen must passe by sorrowes hell.
Thereat full inly blushed *Britomart*;
But *Artegall* close smyling ioy'd in secret hart.

xxxii

Yet durst he not make loue so suddenly,
Ne thinke th'affection of her hart to draw
From one to other so quite contrary:
Besides her modest countenance he saw
So goodly graue, and full of princely aw,
That it his ranging fancie did refraine,
And looser thoughts to lawfull bounds withdraw;
Whereby the passion grew more fierce and faine,
Like to a stubborne steede whom strong hand would restraine.

xxxiii

But *Scudamour* whose hart twixt doubtfull feare
And feeble hope hung all this while suspense,
Desiring of his *Amoret* to heare
Some gladfull newes and sure intelligence,
Her thus bespake; But Sir without offence
Mote I request you tydings of my loue,
My *Amoret*, sith you her freed fro thence,
Where she captiued long, great woes did proue;
That where ye left, I may her seeke, as doth behoue.

xxxiv

To whom thus *Britomart*, Certes Sir knight,
What is of her become, or whether reft,
I can not vnto you aread a right.
For from that time I from enchaunters theft
Her freed, in which ye her all hopelesse left,
I her preseru'd from perill and from feare,
And euermore from villenie her kept:
Ne euer was there wight to me more deare
Then she, ne vnto whom I more true loue did beare.

xxxv

Till on a day as through a desert wyld
 We trauelled, both wearie of the way
 We did alight, and sate in shadow myld;
 Where fearelesse I to sleepe me downe did lay.
 But when as I did out of sleepe abray,
 I found her not, where I her left whyleare,
 But thought she wandred was, or gone astray.
 I cal'd her loud, I sought her farre and neare;
 But no where could her find, nor tydings of her heare.

xxxvi

When *Scudamour* those heauie tydings heard,
 His hart was thrild with point of deadly feare;
 Ne in his face or bloud or life appeard,
 But senselesse stood, like to a mazed steare,
 That yet of mortall stroke the stound doth beare.
 Till *Glauce* thus; Faire Sir, be nought dismayd
 With needelesse dread, till certaintie ye heare:
 For yet she may be safe though somewhat strayd;
 Its best to hope the best, though of the worst affrayd.

xxxvii

Nathlesse he hardly of her chearefull speech
 Did comfort take, or in his troubled sight
 Shew'd change of better cheare: so sore a breach
 That sudden newes had made into his spright;
 Till *Britomart* him fairely thus behight;
 Great cause of sorrow certes Sir ye haue:
 But comfort take: for by this heauens light
 I vow, you dead or liuing not to leaue,
 Till I her find, and wreake on him that her did reauue.

xxxviii

Therewith he rested, and well pleased was.
 So peace being confirm'd amongst them all,
 They tooke their steeds, and forward thence did pas
 Vnto some resting place, which mote befall,
 All being guided by Sir *Arte gall*.
 Where goodly solace was vnto them made,
 And dayly feasting both in bowre and hall,
 Vntill that they their wounds well healed had,
 And wearie limmes recur'd after late vsage bad.

xxxix

In all which time, Sir *Artegall* made way
 Vnto the loue of noble *Britomart*,
 And with meeke seruice and much suit did lay
 Continuall siege vnto her gentle hart,
 Which being whylome launcht with louely dart,
 More eath was new impression to receiue,
 How euer she her paynd with womanish art
 To hide her wound, that none might it perceiue:
 Vaine is the art that seekes it selfe for to deceiue.

xl

So well he woo'd her, and so well he wrought her,
 With faire entreatie and sweet blandishment,
 That at the length vnto a bay he brought her,
 So as she to his speeches was content
 To lend an eare, and softly to relent.
 At last through many vowes which forth he pour'd,
 And many othes, she yeelded her consent
 To be his loue, and take him for her Lord,
 Till they with mariage meet might finish that accord.

xli

Tho when they had long time there taken rest,
 Sir *Artegall*, who all this while was bound
 Vpon an hard aduenture yet in quest,
 Fit time for him thence to depart it found,
 To follow that, which he did long propound;
 And vnto her his congee came to take.
 But her therewith full sore displeasd he found,
 And loth to leaue her late betrothed make,
 Her dearest loue full loth so shortly to forsake.

xlii

Yet he with strong perswasions her asswaged,
 And wonne her will to suffer him depart;
 For which his faith with her he fast engaged,
 And thousand vowes from bottome of his hart,
 That all so soone as he by wit or art
 Could that atchieue, whereto he did aspire,
 He vnto her would speedily reuert:
 No longer space thereto he did desire,
 But till the horned moone three courses did expire.

xliii

With which she for the present was appeased,
And yeelded leaue, how euer malcontent
She inly were, and in her mind displeased.
So early in the morrow next he went
Forth on his way, to which he was ybent.
Ne wight him to attend, or way to guide,
As whylome was the custome ancient
Mongst Knights, when on aduentures they did ride,
Saue that she algates him a while accompanide.

xliv

And by the way she sundry purpose found
Of this or that, the time for to delay,
And of the perils whereto he was bound,
The feare whereof seem'd much her to affray:
But all she did was but to weare out day.
Full oftentimes she leaue of him did take;
And eft againe deuiz'd some what to say,
Which she forgot, whereby excuse to make:
So loth she was his companie for to forsake.

xlv

At last when all her speeches she had spent,
And new occasion fayld her more to find,
She left him to his fortunes gouernment,
And backe returned with right heauie mind,
To *Scudamour*, whom she had left behind,
With whom she went to seeke faire *Amoret*,
Her second care, though in another kind;
For vertues onely sake, which doth beget
True loue and faithfull friendship, she by her did set.

xlvi

Backe to that desert forrest they retyred,
Where sorie *Britomart* had lost her late;
There they her sought, and euery where inquired,
Where they might tydings get of her estate;
Yet found they none. But by what haplesse fate,
Or hard misfortune she was thence conuayd,
And stolne away from her beloued mate,
Were long to tell; therefore I here will stay
Vntill another tyde, that I it finish may.

xlvii

Cant. VII.

*Amoret rapt by greedie lust
Belphebe saues from dread,
The Squire her loues, and being blam'd
his dayes in dole doth lead.*

Great God of loue, that with thy cruell darts
Doeest conquer greatest conquerors on ground,
And setst thy kingdome in the captiue harts
Of Kings and Keasars, to thy seruice bound,
What glorie, or what guerdon hast thou found
In feeble Ladies tyranning so sore;
And adding anguish to the bitter wound,
With which their liues thou lancedst long afore,
By heaping stormes of trouble on them daily more?

i

So whylome didst thou to faire *Florimell*;
And so and so to noble *Britomart*:
So doest thou now to her, of whom I tell,
The louely *Amoret*, whose gentle hart
Thou martyrest with sorow and with smart,
In saluage forrests, and in deserts wide,
With Beares and Tygers taking heauie part,
Withouten comfort, and withouten guide,
That pittie is to heare the perils, which she tride.

ii

So soone as she with that braue Britonesse
Had left that Turneyment for beauties prise,
They trauel'd long, that now for wearinesse,
Both of the way, and warlike exercise,
Both through a forest ryding did deuise
T'alight, and rest their wearie limbs awhile.
There heauie sleepe the eye-lids did surpise
Of *Britomart* after long tedious toyle,
That did her passed paines in quiet rest assoyle.

iii

The whiles faire *Amoret*, of nought affeard,
Walkt through the wood, for pleasure, or for need;
When suddenly behind her backe she heard
One rushing forth out of the thickest weed,
That ere she backe could turne to taken heed,
Had vnawares her snatched vp from ground.
Feebly she shriekt, but so feebly indeed,
That *Britomart* heard not the shrilling sound,
There where through weary trauel she lay sleeping sound.

iv

It was to weet a wilde and saluage man,
Yet was no man, but onely like in shape,
And eke in stature higher by a span,
All ouergrowne with haire, that could awhape
An hardy hart, and his wide mouth did gape
With huge great teeth, like to a tusked Bore:
For he liu'd all on rauin and on rape
Of men and beasts; and fed on fleshly gore,
The signe whereof yet stain'd his bloudy lips afore.

v

His neather lip was not like man nor beast,
But like a wide deepe poke, downe hanging low,
In which he wont the relickes of his feast,
And cruell spoyle, which he had spard, to stow:
And ouer it his huge great nose did grow,
Full dreadfully empurpled all with bloud;
And downe both sides two wide long eares did glow,
And raught downe to his waste, when vp he stood,
More great then th'eaes of Elephants by *Indus* flood.

vi

His wast was with a wreath of yuie greene
Engirt about, ne other garment wore:
For all his haire was like a garment scene;
And in his hand a tall young oake he bore,
Whose knottie snags were sharpned all afore,
And beath'd in fire for steele to be in sted.
But whence he was, or of what wombe ybore,
Of beasts, or of the earth, I haue not red:
But certes was with milke of Wolues and Tygres fed.

vii

This vgly creature in his armes her snatcht,
 And through the forrest bore her quite away,
 With briers and bushes all to rent and scratcht;
 Ne care he had, ne pittie of the pray,
 Which many a knight had sought so many a day.
 He stayed not, but in his armes her bearing
 Ran, till he came to th'end of all his way,
 Vnto his caue farre from all peoples hearing,
 And there he threw her in, nought feeling, ne nought fearing.

viii

For she deare Ladie all the way was dead,
 Whilest he in armes her bore; but when she felt
 Her selfe downe soust, she waked out of dread
 Streight into griefe, that her deare hart nigh swelt,
 And eft gan into tender teares to melt.
 Then when she lookt about, and nothing found
 But darknesse and dread horroure, where she dwelt,
 She almost fell againe into a swoond,
 Ne wist whether about she were, or vnder ground.

ix

With that she heard some one close by her side
 Sighing and sobbing sore, as if the paine
 Her tender hart in peeces would diuide:
 Which she long listning, softly askt againe
 What mister wight it was that so did plaine?
 To whom thus aunswer'd was: Ah wretched wight
 That seekes to know anothers griefe in vaine,
 Vnweeting of thine owne like haplesse plight:
 Selfe to forget to mind another, is ouersight.

x

Aye me (said she) where am I, or with whom?
 Emong the liuing, or emong the dead?
 What shall of me vnhappy maid become?
 Shall death be th'end, or ought else worse, aread.
 Vnhappy mayd (then answerd she) whose dread
 Vntride, is lesse then when thou shalt it try:
 Death is to him, that wretched life doth lead,
 Both grace and gaine; but he in hell doth lie,
 That liues a loathed life, and wishing cannot die.

xi

This dismall day hath thee a caytiue made,
And vassall to the vilest wretch aliue,
Whose cursed vsage and vngodly trade
The heauens abhorre, and into darkenesse driue.
For on the spoile of women he doth liue,
Whose bodies chaste, when euer in his powre
He may them catch, vnable to gainestriue,
He with his shamefull lust doth first deflowre,
And afterwards themselues doth cruelly deuoure.

xii

Now twenty daies, by which the sonnes of men
Diuide their works, haue past through heuen sheene,
Since I was brought into this dolefull den;
During which space these sory eies haue seen
Seauen women by him slaine, and eaten clene.
And now no more for him but I alone,
And this old woman here remaining beene;
Till thou cam'st hither to augment our mone,
And of vs three to morrow he will sure eate one.

xiii

Ah dreadfull tidings which thou doest declare,
(Quoth she) of all that euer hath bene knownen:
Full many great calamities and rare
This feeble brest endured hath, but none
Equall to this, where euer I haue gone.
But what are you, whom like vn lucky lot
Hath linckt with me in the same chaine attone?
To tell (quoth she) that which ye see, needs not;
A wofull wretched maid, of God and man forgot.

xiv

But what I was, it irkes me to reherse;
Daughter vnto a Lord of high degree;
That ioyd in happy peace, till fates peruerse
With guilefull loue did secretly agree,
To ouerthrow my state and dignitie.
It was my lot to loue a gentle swaine,
Yet was he but a Squire of low degree;
Yet was he meet, vnlesse mine eye did faine,
By any Ladies side for Leman to haue laine.

xv

But for his meannesse and disparagement,
 My Sire, who me too dearely well did loue,
 Vnto my choise by no meanes would assent,
 But often did my folly fowle reprove.
 Yet nothing could my fixed mind remoue,
 But whether willed or nilled friend or foe,
 I me resolu'd the vtmost end to proue,
 And rather then my loue abandon so,
 Both sire, and friends, and all for euer to forgo.

xvi

Thenceforth I sought by secret meanes to worke
 Time to my will, and from his wrathfull sight
 To hide th'intent, which in my heart did lurke,
 Till I thereto had all things ready dight.
 So on a day vnweeting vnto wight,
 I with that Squire agreeede away to flit,
 And in a priuy place, betwixt vs hight,
 Within a groue appointed him to meete;
 To which I boldly came vpon my feeble feete.

xvii

But ah vnhappy houre me thither brought:
 For in that place where I him thought to find,
 There was I found, contrary to my thought,
 Of this accursed Carle of hellish kind,
 The shame of men, and plague of womankind,
 Who trussing me, as Eagle doth his pray,
 Me hether brought with him, as swift as wind,
 Where yet vntouched till this present day,
 I rest his wretched thrall, the sad *Æmylia*.

xviii

Ah sad *Æmylia* (then sayd *Amoret*,)
 Thy ruefull plight I pittie as mine owne.
 But read to me, by what deuise or wit,
 Hast thou in all this time, from him vnknowne
 Thine honor sau'd, though into thraldome throwne.
 Through helpe (quoth she) of this old woman here
 I haue so done, as she to me hath showne.
 For euer when he burnt in lustfull fire,
 She in my stead supplide his bestiall desire.

xix

Thus of their euils as they did discourse,
And each did other much bewaile and mone;
Loe where the villaine selfe, their sorrowes sourse,
Came to the caue, and rolling thence the stone,
Which wont to stop the mouth thereof, that none
Might issue forth, came rudely rushing in,
And spredding ouer all the flore alone,
Gan dight him selfe vnto his wonted sinne;
Which ended, then his bloudy banket should beginne.

xx

Which when as fearefull *Amoret* perceiued,
She staid not the vtmost end thereof to try,
But like a ghastly Gelt, whose wits are reaued,
Ran forth in hast with hideous outcry,
For horroure of his shamefull villany.
But after her full lightly he vprose,
And her pursu'd as fast as she did flie:
Full fast she flies, and farre afore him goes,
Ne feeles the thorns and thickets pricke her tender toes.

xxi

Nor hedge, nor ditch, nor hill, nor dale she staies,
But ouerleapes them all, like Robucke light,
And through the thickest makes her nighest waies;
And euermore when with regardfull sight
She looking backe, espies that griesly wight
Approching nigh, she gins to mend her pace,
And makes her feare a spur to hast her flight:
More swift then *Myrrh'* or *Daphne* in her race,
Or any of the Thracian Nymphes in saluage chase.

xxii

Long so she fled, and so he follow'd long;
Ne liuing aide for her on earth appeares,
But if the heauens helpe to redresse her wrong,
Moued with pity of her plenteous teares.
It fortun'd *Belphebe* with her peares
The woody Nymphs, and with that louely boy,
Was hunting then the Libbards and the Beares,
In these wild woods, as was her wonted ioy,
To banish sloth, that oft doth noble mindes annoy.

xxiii

It so befell, as oft it fals in chace,
That each of them from other sundred were,
And that same gentle Squire arriu'd in place,
Where this same cursed caytiue did appeare,
Pursuing that faire Lady full of feare,
And now he her quite ouertaken had;
And now he her away with him did beare
Vnder his arme, as seeming wondrous glad,
That by his grenning laughter mote farre off be rad.

xxiv

Which drery sight the gentle Squire espying,
Doth hast to crosse him by the nearest way,
Led with that wofull Ladies piteous crying,
And him assailes with all the might he may,
Yet will not he the louely spoile downe lay,
But with his craggy club in his right hand,
Defends him selfe, and saues his gotten pray.
Yet had it bene right hard him to withstand,
But that he was full light and nimble on the land.

xxv

Thereto the villaine vsed craft in fight;
For euer when the Squire his iauelin shooke,
He held the Lady forth before him right,
And with her body, as a buckler, broke
The puissance of his intended stroke.
And if it chaunst, (as needs it must in fight)
Whilest he on him was greedy to be wroke,
That any little blow on her did light,
Then would he laugh aloud, and gather great delight.

xxvi

Which subtill sleight did him encumber much,
And made him oft, when he would strike, forbear;
For hardly could he come the carle to touch,
But that he her must hurt, or hazard neare:
Yet he his hand so carefully did beare,
That at the last he did himselfe attaine,
And therein left the pike head of his speare.
A streame of coleblacke bloud thence gusht amaine,
That all her silken garments did with bloud bestaine.

xxvii

With that he threw her rudely on the flore,
And laying both his hands vpon his glaue,
With dreadfull strokes let driue at him so sore,
That forst him flie abacke, himselfe to saue:
Yet he therewith so felly still did raue,
That scarce the Squire his hand could once vpreare,
But for aduantage ground vnto him gaue,
Tracing and trauersing, now here, now there;
For bootlesse thing it was to think such blowes to beare.

xxviii

Whilest thus in battell they embusied were,
Belphebe raunging in that forrest wide,
The hideous noise of their huge strokes did heare,
And drew thereto, making her eare her guide.
Whom when that theefe approching nigh espide,
With bow in hand, and arrowes ready bent,
He by his former combate would not bide,
But fled away with ghastly dreriment,
Well knowing her to be his deaths sole instrument.

xxix

Whom seeing flie, she speedily poursewed
With winged feete, as nimble as the winde,
And euer in her bow she ready shewed
The arrow, to his deadly marke desynde.
As when *Latonaes* daughter cruell kynde,
In vengeance of her mothers great disgrace,
With fell despight her cruell arrowes tynde
Gainst wofull *Niobes* vnhappy race,
That all the gods did mone her miserable case.

xxx

So well she sped her and so far she ventred,
That ere vnto his hellish den he raught,
Euen as he ready was there to haue entred,
She sent an arrow forth with mighty draught,
That in the very dore him ouercaught,
And in his nape arriuing, through it thrild
His greedy throte, therewith in two distraught,
That all his vitall spirites thereby spild,
And all his hairy brest with gory bloud was fild.

xxxi

Whom when on ground she groueling saw to rowle, xxxii
 She ran in hast his life to haue bereft:
 But ere she could him reach, the sinfull sowle
 Hauling his carrion corse quite sencelesse left,
 Was fled to hell, surcharg'd with spoile and theft.
 Yet ouer him she there long gazing stood,
 And oft admir'd his monstrous shape, and eft
 His mighty limbs, whilst all with filthy bloud
 The place there ouerflowne, seemd like a sodaine flood.

Thenceforth she past into his dreadfull den, xxxiii
 Where nought but darkesome drerinesse she found,
 Ne creature saw, but hearkned now and then
 Some litle whispering, and soft groning sound.
 With that she askt, what ghosts there vnder ground
 Lay hid in horror of eternall night?
 And bad them, if so be they were not bound,
 To come and shew themselues before the light,
 Now freed from feare and danger of that dismall wight.

Then forth the sad *Æmylia* issewed, xxxiv
 Yet trembling euery ioynt through former feare;
 And after her the Hag, there with her mewed,
 A foule and lothsome creature did appeare;
 A leman fit for such a louer deare.
 That mou'd *Belphebe* her no lesse to hate,
 Then for to rue the others heauy cheare;
 Of whom she gan enquire of her estate.
 Who all to her at large, as hapned, did relate.

Thence she them brought toward the place, where late xxxv
 She left the gentle Squire with *Amoret*:
 There she him found by that new louely mate,
 Who lay the whiles in swoune, full sadly set,
 From her faire eyes wiping the deawy wet,
 Which softly stild, and kissing them atweene,
 And handling soft the hurts, which she did get.
 For of that Carle she sorely bruz'd had beene,
 Als of his owne rash hand one wound was to be seene.

Which when she saw, with sodaine glauncing eye,
Her noble heart with sight thereof was fild
With deepe disdaine, and great indignity,
That in her wrath she thought them both haue thrild,
With that selfe arrow, which the Carle had kild:
Yet held her wrathfull hand from vengeance sore,
But drawing nigh, ere he her well beheld;
Is this the faith, she said, and said no more,
But turnd her face, and fled away for euermore.

xxxvi

He seeing her depart, arose vp light,
Right sore agrieued at her sharpe reproofe,
And follow'd fast: but when he came in sight,
He durst not nigh approach, but kept aloofe,
For dread of her displeasures vtmost proofe.
And euermore, when he did grace entreat,
And framed speaches fit for his behoofe,
Her mortall arrowes, she at him did threat,
And forst him backe with fowle dishonor to retreat.

xxxvii

At last when long he follow'd had in vaine,
Yet found no ease of griefe, nor hope of grace,
Vnto those woods he turned backe againe,
Full of sad anguish, and in heauy case:
And finding there fit solitary place
For wofull wight, chose out a gloomy glade,
Where hardly eye mote see bright heauens face,
For mossy trees, which couered all with shade
And sad melancholy: there he his cabin made.

xxxviii

His wonted warlike weapons all he broke,
And threw away, with vow to vse no more,
Ne thenceforth euer strike in battell stroke,
Ne euer word to speake to woman more;
But in that wilderness, of men forlore,
And of the wicked world forgotten quight,
His hard mishap in dolor to deplore,
And wast his wretched daies in wofull plight;
So on him selfe to wreake his follies owne despight.

xxxix

And eke his garment, to be thereto meet, xl
 He wilfully did cut and shape anew;
 And his faire lockes, that wont with ointment sweet
 To be embaulm'd, and sweat out dainty dew,
 He let to grow and griesly to concrew,
 Vncomb'd, vncurl'd, and carelesly vnshed;
 That in short time his face they ouergrew,
 And ouer all his shoulders did dispred,
 That who he whilome was, vneath was to be red.

There he continued in this carefull plight, xli
 Wretchedly wearing out his youthly yeares,
 Through wilfull penury consumed quight,
 That like a pined ghost he soone appeares.
 For other food then that wilde forrest beares,
 Ne other drinke there did he euer tast,
 Then running water, tempred with his teares,
 The more his weakened body so to wast:
 That out of all mens knowledge he was worne at last.

For on a day, by fortune as it fell, xlii
 His owne deare Lord Prince *Arthure* came that way,
 Seeking aduentures, where he mote heare tell;
 And as he through the wandring wood did stray,
 Hauing espide this Cabin far away,
 He to it drew, to weet who there did wonne;
 Weening therein some holy Hermit lay,
 That did resort of sinful people shonne;
 Or else some woodman shrowded there from scorching sunne.

Arriuing there, he found this wretched man, xliii
 Spending his daies in dolour and despaire,
 And through long fasting woxen pale and wan,
 All ouergrownen with rude and rugged haire;
 That albeit his owne deare Squire he were,
 Yet he him knew not, ne auiz'd at all,
 But like strange wight, whom he had seene no where,
 Saluting him, gan into speach to fall,
 And pittie much his plight, that liu'd like outcast thrall.

But to his speach he aunswered no whit,
But stood still mute, as if he had beene dum,
Ne signe of sence did shew, ne common wit,
As one with grieve and anguishe ouercum,
And vnto euery thing did aunswere mum:
And euer when the Prince vnto him spake,
He louted lowly, as did him becum,
And humble homage did vnto him make,
Midst sorrow shewing ioyous semblance for his sake.

xliv

At which his vncouth guise and vsage quaint
The Prince did wonder much, yet could not ghesse
The cause of that his sorrowfull constraint;
Yet weend by secret signes of manlinesse,
Which close appeard in that rude brutishnesse,
That he whilome some gentle swaine had beene,
Traind vp in feats of armes and knightlinesse;
Which he obseru'd, by that he him had seene
To weld his naked sword, and try the edges keene.

xlv

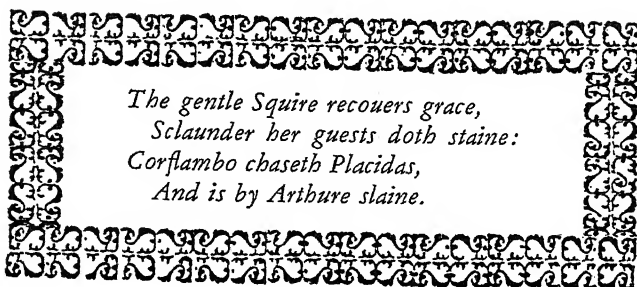
And eke by that he saw on euery tree,
How he the name of one engraue had,
Which likly was his liefest loue to be,
For whom he now so sorely was bestad;
Which was by him *BELPHEBE* rightly rad.
Yet who was that *Belphebe*, he ne wist;
Yet saw he often how he wexed glad,
When he it heard, and how the ground he kist,
Wherein it written was, and how himselfe he blist:

xlvi

Tho when he long had marked his demeanor,
And saw that all he said and did, was vaine,
Ne ought mote make him change his wonted tenor,
Ne ought mote ease or mitigate his paine,
He left him there in languor to remaine,
Till time for him should remedy prouide,
And him restore to former grace againe.
Which for it is too long here to abide,
I will deferre the end vntill another tide.

xlvii

Cant. VIII.



WELL said the wiseman, now prou'd true by this,
Which to this gentle Squire did happen late,
That the displeasure of the mighty is
Then death it selfe more dread and desperate.
For naught the same may calme ne mitigate,
Till time the tempest doe thereof delay
With sufferance soft, which rigour can abate,
And haue the sterne remembrance wypt away
Of bitter thoughts, which deepe therein infixed lay.

i

Like as it fell to this vnhappy boy,
Whose tender heart the faire *Belphebe* had,
With one sterne looke so daunted, that no ioy
In all his life, which afterwards he lad,
He euer tasted, but with penaunce sad
And pensiuie sorrow pind and wore away,
Ne euer laught, ne once shew'd countenance glad;
But alwaies wept and wailed night and day,
As blasted bloosme through heat doth languish and decay;

ii

Till on a day, as in his wonted wise
His doole he made, there chaunst a turtle Doue
To come, where he his dolours did deuise,
That likewise late had lost her dearest loue,
Which losse her made like passion also proue.
Who seeing his sad plight, her tender heart
With deare compassion deeply did emmoue,
That she gan mone his vndererued smart,
And with her dolefull accent beare with him a part.

iii

Shee sitting by him as on ground he lay,
Her mournfull notes full piteously did frame,
And thereof made a lamentable lay,
So sensibly compyld, that in the same
Him seemed oft he heard his owne right name.
With that he forth would poure so plenteous teares,
And beat his breast vnworthy of such blame,
And knocke his head, and rend his rugged heares,
That could haue perst the hearts of Tigres and of Beares.

iv

Thus long this gentle bird to him did vse,
Withouten dread of perill to repaire
Vnto his wonne, and with her mournfull muse
Him to recomfort in his greatest care,
That much did ease his mourning and misfare:
And euery day for guerdon of her song,
He part of his small feast to her would share;
That at the last of all his woe and wrong
Companion she became, and so continued long.

v

Vpon a day as she him sate beside,
By chance he certaine miniments forth drew,
Which yet with him as relickes did abide
Of all the bounty, which *Belphebe* threw
On him, whilst goodly grace she did him shew:
Amongst the rest a iewell rich he found,
That was a Ruby of right perfect hew,
Shap'd like a heart, yet bleeding of the wound,
And with a litle golden chaine about it bound.

vi

The same he tooke, and with a riband new,
In which his Ladies colours were, did bind
About the turtles necke, that with the vew
Did greatly solace his engrieued mind.
All vnawares the bird, when she did find
Her selfe so deckt, her nimble wings displaid,
And flew away, as lightly as the wind:
Which sodaine accident him much dismaid,
And looking after long, did marke which way she straid.

vii

But when as long he looked had in vaine,
 Yet saw her forward still to make her flight,
 His weary eie returnd to him againe,
 Full of discomfort and disquiet plight,
 That both his iuell he had lost so light,
 And eke his deare companion of his care.
 But that sweet bird departing, flew forth right
 Through the wide region of the wastfull aire,
 Vntill she came where wonned his *Belphebe* faire.

viii

There found she her (as then it did betide)
 Sitting in couert shade of arbors sweet,
 After late weary toile, which she had tride
 In saluage chase, to rest as seem'd her meet.
 There she alighting, fell before her feet,
 And gan to her her mournfull plaint to make,
 As was her wont, thinking to let her weet
 The great tormenting grieve, that for her sake
 Her gentle Squire through her displeasure did pertake.

ix

She her beholding with attentue eye,
 At length did marke about her purple brest
 That precious iuell, which she formerly
 Had knowne right well with colourd ribbands drest:
 Therewith she rose in hast, and her addrest
 With ready hand it to haue reft away.
 But the swift bird obeyd not her behest,
 But swaru'd aside, and there againe did stay;
 She follow'd her, and thought againe it to assay.

x

And euer when she nigh approcht, the Doue
 Would flit a litle forward, and then stay,
 Till she drew neare, and then againe remoue;
 So tempting her still to pursue the pray,
 And still from her escaping soft away:
 Till that at length into that forrest wide,
 She drew her far, and led with slow delay.
 In th'end she her vnto that place did guide,
 Whereas that wofull man in languor did abide.

xi

Eftsoones she flew vnto his fearelesse hand,
 And there a piteous ditty new deuiz'd,
 As if she would haue made him vnderstand,
 His sorrowes cause to be of her despis'd.
 Whom when she saw in wretched weedes disguiz'd,
 With heary glib deform'd, and meiger face,
 Like ghost late risen from his graue agryz'd,
 She knew him not, but pittied much his case,
 And wisht it were in her to doe him any grace.

xii

He her beholding, at her feet downe fell,
 And kist the ground on which her sole did tread,
 And washt the same with water, which did well
 From his moist eies, and like two streames proceed,
 Yet spake no word, whereby she might aread
 What mister wight he was, or what he ment,
 But as one daunted with her presence dread,
 Onely few ruefull lookes vnto her sent,
 As messengers of his true meaning and intent.

xiii

Yet nathemore his meaning she ared,
 But wondred much at his so selcouth case,
 And by his persons secret seemlyhed
 Well weend, that he had beene some man of place,
 Before misfortune did his hew deface:
 That being mou'd with ruth she thus bespake.
 Ah wofull man, what heauens hard disgrace,
 Or wrath of cruell wight on thee ywrake?
 Or selfe disliked life doth thee thus wretched make?

xiv

If heauen, then none may it redresse or blame,
 Sith to his powre we all are subiect borne:
 If wrathfull wight, then fowle rebuke and shame
 Be theirs, that haue so cruell thee forlorne;
 But if through inward griefe or wilfull scorne
 Of life it be, then better doe aduise.
 For he whose daies in wilfull woe are worne,
 The grace of his Creator doth despise,
 That will not vse his gifts for thanklesse nigardise.

xv

When so he heard her say, eftsoones he brake
 His sodaine silence, which he long had pent,
 And sighing inly deepe, her thus bespake;
 Then haue they all themselues against me bent:
 For heauen, first author of my languishment,
 Enuying my too great felicity,
 Did closely with a cruell one consent,
 To cloud my daies in dolefull misery,
 And make me loath this life, still longing for to die.

xvi

Ne any but your selfe, O dearest dred,
 Hath done this wrong, to wreake on worthlesse wight
 Your high displesure, through misdeeming bred:
 That when your pleasure is to deeme aright,
 Ye may redresse, and me restore to light.
 Which sory words her mightie hart did mate
 With mild regard, to see his ruefull plight,
 That her inburning wrath she gan abate,
 And him receiu'd againe to former fauours state.

xvii

In which he long time afterwards did lead
 An happie life with grace and good accord,
 Fearlesse of fortunes chaunge or enuies dread,
 And eke all mindlesse of his owne deare Lord
 The noble Prince, who neuer heard one word
 Of tydings, what did vnto him betide,
 Or what good fortune did to him afford,
 But through the endlesse world did wander wide,
 Him seeking euermore, yet no where him descride.

xviii

Till on a day as through that wood he rode,
 He chaunst to come where those two Ladies late,
Æmylia and *Amoret* abode,
 Both in full sad and sorrowfull estate;
 The one right feeble through the euill rate
 Of food, which in her duresse she had found:
 The other almost dead and desperate
 Through her late hurts, and through that haplesse wound,
 With which the Squire in her defence her sore astound.

xix

Whom when the Prince beheld, he gan to rew
The euill case in which those Ladies lay;
But most was moued at the piteous vew
Of *Amoret*, so neare vnto decay,
That her great daunger did him much dismay.
Eftsoones that pretious liquour forth he drew,
Which he in store about him kept alway,
And with few drops thereof did softly dew
Her wounds, that vnto strength restor'd her soone anew.

xx

Tho when they both recouered were right well,
He gan of them inquire, what euill guide
Them thether brought, and how their harmes befell.
To whom they told all, that did them betide,
And how from thraldome vile they were vntide
Of that same wicked Carle, by Virgins hond;
Whose bloudie corse they shew'd him there beside,
And eke his caue, in which they both were bond:
At which he wondred much, when all those signes he fond.

xxi

And euermore he greatly did desire
To know, what Virgin did them thence vnbind;
And oft of them did earnestly inquire,
Where was her won, and how he mote her find.
But when as nought according to his mind
He could outlearne, he them from ground did reare:
No seruice lothsome to a gentle kind;
And on his warlike beast them both did beare,
Himselfe by them on foot, to succour them from feare.

xxii

So when that forrest they had passed well,
A litle cotage farre away they spide,
To which they drew, ere night vpon them fell;
And entring in, found none therein abide,
But one old woman sitting there beside,
Vpon the ground in ragged rude attyre,
With filthy lockes about her scattered wide,
Gnawing her nayles for felnesse and for yre,
And there out sucking venime to her parts entyre.

xxiii

A foule and loathly creature sure in sight,
 And in conditions to be loath'd no lesse:
 For she was stufte with rancour and despight
 Vp to the throat, that oft with bitterness
 It forth would breake, and gush in great excesse,
 Pouring out streames of poyson and of gall
 Gainst all, that truth or vertue doe professe,
 Whom she with leasings lewdly did miscall,
 And wickedly backbite: Her name men *Sclaunder* call.

xxiv

Her nature is all goodnesse to abuse,
 And causelesse crimes continually to frame,
 With which she guiltlesse persons may accuse,
 And steale away the crowne of their good name;
 Ne euer Knight so bold, ne euer Dame
 So chaste and loyall liu'd, but she would striue
 With forged cause them falsely to defame;
 Ne euer thing so well was doen aliue,
 But she with blame would blot, and of due praise depriue.

xxv

Her words were not, as common words are ment,
 T'expresse the meaning of the inward mind,
 But noysome breath, and poysnous spirit sent
 From inward parts, with cancred malice lind,
 And breathed forth with blast of bitter wind;
 Which passing through the eares, would pierce the hart,
 And wound the soule it selfe with grieve vnkind:
 For like the stings of Aspes, that kill with smart,
 Her spightfull words did pricke, and wound the inner part.

xxvi

Such was that Hag, vnmeet to host such guests,
 Whom greatest Princes court would welcome fayne,
 But neede, that answers not to all requests,
 Bad them not looke for better entertayne;
 And eke that age despysed nicenesse vaine,
 Enur'd to hardnesse and to homely fare,
 Which them to warlike discipline did trayne,
 And manly limbs endur'd with litle care
 Against all hard mishaps and fortunelesse misfare.

xxvii

Then all that euening welcommed with cold,
And chearelesse hunger, they together spent;
Yet found no fault, but that the Hag did scold
And rayle at them with grudgefull discontent,
For lodging there without her owne consent:
Yet they endured all with patience milde,
And vnto rest themselues all onely lent,
Regardlessse of that queane so base and vilde,
To be vniustly blamd, and bitterly reuilde.

xxviii

Here well I weene, when as these rimes be red
With misregard, that some rash witted wight,
Whose looser thought will lightly be misled,
These gentle Ladies will misdeeme too light,
For thus conuersing with this noble Knight;
Sith now of dayes such temperance is rare
And hard to finde, that heat of youthfull spright
For ought will from his greedie pleasure spare,
More hard for hungry steed t'abstaine from pleasant lare.

xxix

But antique age yet in the infancie
Of time, did liue then like an innocent,
In simple truth and blamelesse chastitie,
Ne then of guile had made experiment,
But voide of vile and treacherous intent,
Held vertue for it selfe in soueraine awe:
Then loyall loue had royall regiment,
And each vnto his lust did make a lawe,
From all forbidden things his liking to withdraw.

xxx

The Lyon there did with the Lambe consort,
And eke the Doue sate by the Faulcons side,
Ne each of other feared fraud or tort,
But did in safe securitie abide,
Withouten perill of the stronger pride:
But when the world woxe old, it woxe warre old
(Whereof it hight) and hauing shortly tride
The traines of wit, in wickednesse woxe bold,
And dared of all sinnes the secrets to vnfold.

xxxi

Then beautie, which was made to represent xxxii
The great Creatours owne resemblance bright,
Vnto abuse of lawlesse lust was lent,
And made the baite of bestiall delight:
Then faire grew foule, and foule grew faire in sight,
And that which wont to vanquish God and man,
Was made the vassall of the victors might;
Then did her glorious flowre wax dead and wan,
Despisd and troden downe of all that ouerran.

And now it is so vtterly decayd, xxxiii
That any bud thereof doth scarce remaine,
But if few plants preseru'd through heauenly ayd,
In Princes Court doe hap to sprout againe,
Dew'd with her drops of bountie Soueraine,
Which from that goodly glorious flowre proceed,
Sprung of the auncient stocke of Princes straine,
Now th'onely remnant of that royall breed,
Whose noble kind at first was sure of heauenly seed.

Tho soone as day discovered heauens face xxxiv
To sinfull men with darknes ouerdight,
This gentle crew gan from their eye-lids chace
The drowzie humour of the dampish night,
And did themselues vnto their iourney dight.
So forth they yode, and forward softly paced,
That them to view had bene an vncouth sight;
How all the way the Prince on footpace traced,
The Ladies both on horse, together fast embraced.

Soone as they thence departed were afore, xxxv
That shamefull Hag, the slaunder of her sexe,
Them follow'd fast, and them reuiled sore,
Him calling theefe, them whores; that much did vex
His noble hart; thereto she did annexe
False crimes and facts, such as they neuer ment,
That those two Ladies much asham'd did wexe:
The more did she pursue her lewd intent,
And rayl'd and rag'd, till she had all her poyson spent.

At last when they were passed out of sight, xxxvi
Yet she did not her spightfull speach forbear,
But after them did barke, and still backbite,
Though there were none her hatefull words to heare:
Like as a curre doth felly bite and teare
The stone, which passed straunger at him threw;
So she them seeing past the reach of eare,
Against the stones and trees did rayle anew,
Till she had duld the sting, which in her tongs end grew.

They passing forth kept on their readie way, xxxvii
With easie steps so soft as foot could stryde,
Both for great feeblesse, which did oft assay
Faire *Amoret*, that scarcely she could ryde,
And eke through heauie armes, which sore annoyd
The Prince on foot, not wonted so to fare;
Whose steadie hand was faine his steede to guyde,
And all the way from trotting hard to spare,
So was his toyle the more, the more that was his care.

At length they spide, where towards them with speed xxxviii
A Squire came gallopping, as he would flie,
Bearing a litle Dwarfe before his steed,
That all the way full loud for aide did crie,
That seem'd his shrikes would rend the brasen skie:
Whom after did a mightie man pursew,
Ryding vpon a Dromedare on hie,
Of stature huge, and horrible of hew,
That would haue maz'd a man his dreadfull face to vew.

For from his fearefull eyes two fierie beames, xxxix
More sharpe then points of needles did proceede,
Shooting forth farre away two flaming streames,
Full of sad powre, that poysonous bale did breede
To all, that on him lookt without good heed,
And secretly his enemies did slay:
Like as the Basiliske of serpents seede,
From powrefull eyes close venom doth conuay
Into the lookers hart, and killeth farre away.

He all the way did rage at that same Squire, xl
And after him full many threatnings threw,
With curses vaine in his auengefull ire:
But none of them (so fast away he flew)
Him ouertooke, before he came in vew.
Where when he saw the Prince in armour bright,
He cald to him aloud, his case to rew,
And rescue him through succour of his might,
From that his cruell foe, that him pursewd in sight.

Eftsoones the Prince tooke downe those Ladies twaine xli
From loftie steede, and mounting in their stead
Came to that Squire, yet trembling euery vaine:
Of whom he gan enquire his cause of dread;
Who as he gan the same to him aread,
Loe hard behind his backe his foe was prest,
With dreadfull weapon aymed at his head,
That vnto death had doen him vnredrest,
Had not the noble Prince his readie stroke repest.

Who thrusting boldly twixt him and the blow, xlii
The burden of the deadly brunt did beare
Vpon his shield, which lightly he did throw
Ouer his head, before the harme came neare.
Nathlesse it fell with so despiteous dreare
And heauie sway, that hard vnto his crowne
The shield it droue, and did the couering reare,
Therewith both Squire and dwarfe did tomble downe
Vnto the earth, and lay long while in senselesse swowne.

Whereat the Prince full wrath, his strong right hand xliii
In full auengement heaued vp on hie,
And stroke the Pagan with his steely brand
So sore, that to his saddle bow thereby
He bowed low, and so a while did lie:
And sure had not his massie yron mace
Betwixt him and his hurt bene happily,
It would haue cleft him to the girding place,
Yet as it was, it did astonish him long space.

But when he to himselfe returnd againe,
All full of rage he gan to curse and sweare,
And vow by *Mahoune* that he should be slaine.
With that his murdrous mace he vp did reare,
That seemed nought the souse thereof could beare,
And therewith smote at him with all his might.
But ere that it to him approched neare,
The royall child with readie quicke foresight,
Did shun the prooffe thereof and it auoyded light.

xliv

But ere his hand he could recure againe,
To ward his bodie from the balefull stound,
He smote at him with all his might and maine,
So furiously, that ere he wist, he found
His head before him tombling on the ground.
The whiles his babling tongue did yet blaspheme
And curse his God, that did him so confound;
The whiles his life ran foorth in bloudie streame,
His soule descended downe into the Stygian reame.

xlv

Which when that Squire beheld, he woxe full glad
To see his foe breath out his spright in vaine:
But that same dwarfe right sorie seem'd and sad,
And howld aloud to see his Lord there slaine,
And rent his haire and scratcht his face for paine.
Then gan the Prince at leasure to inquire
Of all the accident, there hapned plaine,
And what he was, whose eyes did flame with fire;
All which was thus to him declared by that Squire.

xlvi

This mightie man (quoth he) whom you haue slaine,
Of an huge Geauntesse whylome was bred;
And by his strength rule to himselfe did gaine
Of many Nations into thraldome led,
And mightie kingdomes of his force adred;
Whom yet he conquer'd not by bloudie fight,
Ne hostes of men with banners brode dispred,
But by the powre of his infectious sight,
With which he killed all, that came within his might.

xlvii

Ne was he euer vanquished afore,
 But euer vanquisht all, with whom he fought;
 Ne was there man so strong, but he downe bore,
 Ne woman yet so faire, but he her brought
 Vnto his bay, and captiued her thought.
 For most of strength and beautie his desire
 Was spoyle to make, and wast them vnto nought,
 By casting secret flakes of lustfull fire
 From his false eyes, into their harts and parts entire.

xlvi

Therefore *Corflambo* was he cald aright,
 Though namelesse there his bodie now doth lie,
 Yet hath he left one daughter that is hight
 The faire *Pœana*; who seemes outwardly
 So faire, as euer yet saw liuing eie:
 And were her vertue like her beautie bright,
 She were as faire as any vnder skie.
 But ah she giuen is to vaine delight,
 And eke too loose of life, and eke of loue too light.

xlix

So as it fell there was a gentle Squire,
 That lou'd a Ladie of high parentage,
 But for his meane degree might not aspire
 To match so high, her friends with counsell sage,
 Dissuaded her from such a disparage.
 But she, whose hart to loue was wholly lent,
 Out of his hands could not redeeme her gage,
 But firmly following her first intent,
 Resolu'd with him to wend, gainst all her friends consent.

l

So twixt themselues they pointed time and place,
 To which when he according did repaire,
 An hard mishap and disauentrous case
 Him chaunst; in stead of his *Æmylia* faire
 This Gyants sonne, that lies there on the laire
 An headlesse heape, him vnawares there caught,
 And all dismayd through mercilesse despaire,
 Him wretched thrall vnto his dongeon brought,
 Where he remaines, of all vnsuccour'd and vnsought.

li

This Gyants daughter came vpon a day
Vnto the prison in her ioyous glee,
To view the thrals, which there in bondage lay:
Amongst the rest she chaunced there to see
This louely swaine the Squire of low degree;
To whom she did her liking lightly cast,
And wooed him her paramour to bee:
From day to day she woo'd and prayd him fast,
And for his loue him promist libertie at last.

lii

He though affide vnto a former loue,
To whom his faith he firmly ment to hold,
Yet seeing not how thence he mote remoue,
But by that meanes, which fortune did vnfold,
Her graunted loue, but with affection cold
To win her grace his libertie to get.
Yet she him still detaines in captiue hold,
Fearing least if she should him freely set,
He would her shortly leaue, and former loue forget.

liii

Yet so much fauour she to him hath hight,
Above the rest, that he sometimes may space
And walke about her gardens of delight,
Hauing a keeper still with him in place,
Which keeper is this Dwarfe, her dearling base,
To whom the keyes of euery prison dore
By her committed be, of speciall grace,
And at his will may whom he list restore,
And whom he list reserue, to be afflicted more.

liv

Whereof when tydings came vnto mine eare,
Full inly sorie for the feruent zeale,
Which I to him as to my soule did beare;
I thether went where I did long conceale
My selfe, till that the Dwarfe did me reueale,
And told his Dame, her Squire of low degree
Did secretly out of her prison steale;
For me he did mistake that Squire to bee;
For neuer two so like did liuing creature see.

lv

Then was I taken and before her brought,
Who through the likenesse of my outward hew,
Being likewise beguiled in her thought,
Gan blame me much for being so vntrew,
To seeke by flight her fellowship t'eschew,
That lou'd me deare, as dearest thing aliue.
Thence she commaunded me to prison new;
Whereof I glad did not gainesay nor striue,
But suffred that same Dwarfe me to her dongeon driue.

lvi

There did I finde mine onely faithfull frend
In heauy plight and sad perplexitie;
Whereof I sorie, yet my selfe did bend,
Him to recomfort with my companie.
But him the more agreeu'd I found thereby:
For all his ioy, he said, in that distresse
Was mine and his *Æmylias* libertie.
Æmylia well he lou'd, as I mote ghesse;
Yet greater loue to me then her he did professe.

lvii

But I with better reason him auiz'd,
And shew'd him how through error and mis-thought
Of our like persons eath to be disguiz'd,
Or his exchange, or freedome might be wrought.
Whereto full loth was he, ne would for ought
Consent, that I who stood all fearelesse free,
Should wilfully be into thraldome brought,
Till fortune did perforce it so decree.
Yet ouerrul'd at last, he did to me agree.

lviii

The morrow next about the wonted howre,
The Dwarfe cald at the doore of *Amyas*,
To come forthwith vnto his Ladies bowre.
In steed of whom forth came I *Placidus*,
And vndiscerned, forth with him did pas.
There with great ioyance and with gladsome glee,
Of faire *Pœana* I receiued was,
And oft imbrast, as if that I were hee,
And with kind words accoyd, vowing great loue to mee.

lix

Which I, that was not bent to former loue,
As was my friend, that had her long refusd,
Did well accept, as well it did behoue,
And to the present neede it wisely vsd.
My former hardnesse first I faire excusd;
And after promist large amends to make.
With such smooth termes her error I abusd,
To my friends good, more then for mine owne sake,
For whose sole libertie I loue and life did stake.

lx

Thenceforth I found more fauour at her hand,
That to her Dwarfe, which had me in his charge,
She bad to lighten my too heauie band,
And graunt more scope to me to walke at large.
So on a day as by the flowrie marge
Of a fresh streame I with that Elfe did play,
Finding no meanes how I might vs enlarge,
But if that Dwarfe I could with me conuay,
I lightly snatcht him vp, and with me bore away.

lxi

Thereat he shriekt aloud, that with his cry
The Tyrant selfe came forth with yelling bray,
And me pursew'd; but nathemore would I
Forgoe the purchase of my gotten pray,
But haue perforce him hether brought away.
Thus as they talked, loe where nigh at hand
Those Ladies two yet doubtfull through dismay
In presence came, desirous t'vnderstand
Tydings of all, which there had hapned on the land.

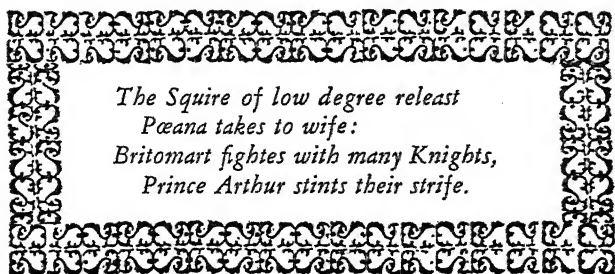
lxii

Where soone as sad *Æmylia* did espie
Her captiue louers friend, young *Placidus*;
All mindlesse of her wonted modestie,
She to him ran, and him with streight embras
Enfolding said, And liues yet *Amyas*?
He liues (quoth he) and his *Æmylia* loues.
Then lesse (said she) by all the woe I pas,
With which my weaker patience fortune proues.
But what mishap thus long him fro my selfe remoues?

lxiii

Then gan he all this storie to renew,
And tell the course of his captiuitie;
That her deare hart full deeply made to rew,
And sigh full sore, to heare the miserie,
In which so long he mercillesse did lie.
Then after many teares and sorrowes spent,
She deare besought the Prince of remedie:
Who thereto did with readie will consent,
And well perform'd, as shall appeare by his euent.

Cant. IX.



Hard is the doubt, and difficult to deeme,
 When all three kinds of loue together meet,
 And doe dispart the hart with powre extreme,
 Whether shall weigh the balance downe; to weete
 The deare affection vnto kindred sweet,
 Or raging fire of loue to woman kind,
 Or zeale of friends combynd with vertues meet.
 But of them all the band of vertuous mind
 Me seemes the gentle hart, should most assured bind.

i

For naturall affection soone doth cesse,
 And quenched is with *Cupids* greater flame:
 But faithfull friendship doth them both suppress,
 And them with maystring discipline doth tame,
 Through thoughts aspyring to eternall fame.
 For as the soule doth rule the earthly masse,
 And all the seruice of the bodie frame,
 So loue of soule doth loue of bodie passe,
 No lesse then perfect gold surmounts the meanest brasse.

ii

All which who list by tryall to assay,
 Shall in this storie find approued plaine;
 In which these Squires true friendship more did sway,
 Then either care of parents could refraine,
 Or loue of fairest Ladie could constraine.
 For though *Pœana* were as faire as morne,
 Yet did this trustie Squire with proud disdaine
 For his friends sake her offred fauours scorne,
 And she her selfe her syre, of whom she was yborne.

iii

Now after that Prince *Arthur* graunted had,
To yeeld strong succour to that gentle swayne,
Who now long time had lyen in prison sad,
He gan aduise how best he mote darrayne
That enterprize, for greatest glories gayne.
That headlesse tyrants tronke he reard from ground,
And hauing ympt the head to it agayne,
Vpon his vsuall beast it firmly bound,
And made it so to ride, as it aliue was found.

iv

Then did he take that chaced Squire, and layd
Before the ryder, as he captiue were,
And made his Dwarfe, though with vnwilling ayd,
To guide the beast, that did his maister beare,
Till to his castle they approched neare.
Whom when the watch, that kept continuall ward
Saw comming home; all voide of doubtfull feare,
He running downe, the gate to him vnbar'd;
Whom straight the Prince ensuing, in together far'd.

v

There he did find in her delitious boure
The faire *Pæana* playing on a Rote,
Complayning of her cruell Paramoure,
And singing all her sorrow to the note,
As she had learned readily by rote.
That with the sweetnesse of her rare delight,
The Prince halfe rapt, began on her to dote:
Till better him bethinking of the right,
He her vnwares attacht, and captiue held by might.

vi

Whence being forth produc'd, when she perceiued
Her owne deare sire, she cald to him for aide.
But when of him no aunswere she receiued,
But saw him sencelesse by the Squire vpstaide,
She weened well, that then she was betraide:
Then gan she loudly cry, and weepe, and waile,
And that same Squire of treason to vpbraide.
But all in vaine, her plaints might not preuaile,
Ne none there was to reskue her, ne none to baile.

vii

Then tooke he that same Dwarfe, and him compeld
To open vnto him the prison dore,
And forth to bring those thrals, which there he held.
Thence forth were brought to him aboue a score
Of Knights and Squires to him vnknowne afore:
All which he did from bitter bondage free,
And vnto former liberty restore.
Amongst the rest, that Squire of low degree
Came forth full weake and wan, not like him selfe to bee.

viii

Whom soone as faire *Æmylia* beheld,
And *Placidus*, they both vnto him ran,
And him embracing fast betwixt them held,
Striuing to comfort him all that they can,
And kissing oft his visage pale and wan.
That faire *Pœana* them beholding both,
Gan both enuy, and bitterly to ban;
Through iealous passion weeping inly wroth,
To see the sight perforce, that both her eyes were loth.

ix

But when a while they had together beene,
And diuersly conferred of their case,
She, though full oft she both of them had seene
A sunder, yet not euer in one place,
Began to doubt, when she them saw embrace,
Which was the captiue Squire she lou'd so deare,
Deceiued through great likenesse of their face,
For they so like in person did appeare,
That she vneath discerned, whether whether weare.

x

And eke the Prince, when as he them auized,
Their like resemblance much admired there,
And mazd how nature had so well disguised
Her worke, and counterfet her selfe so nere,
As if that by one patterne seene somewhere,
She had them made a paragone to be,
Or whether it through skill, or errour were.
Thus gazing long, at them much wondred he,
So did the other knights and Squires, which him did see.

xi

Then gan they ransacke that same Castle strong,
In which he found great store of hoorded threasure,
The which that tyrant gathered had by wrong
And tortious powre, without respect or measure.
Vpon all which the Briton Prince made seasure,
And afterwards continu'd there a while,
To rest him selfe, and solace in soft pleasure
Those weaker Ladies after weary toile;
To whom he did diuide part of his purchast spoile.

xii

And for more ioy, that captiue Lady faire
The faire *Pœana* he enlarged free;
And by the rest did set in sumptuous chaire,
To feast and frolicke; nathemore would she
Shew gladsome countenance nor pleasaunt glee:
But griued was for losse both of her sire,
And eke of Lordship, with both land and fee:
But most she touched was with griefe entire,
For losse of her new loue, the hope of her desire.

xiii

But her the Prince through his well wonted grace,
To better termes of myldnesse did entreat,
From that fowle rudenesse, which did her deface;
And that same bitter corsche, which did eat
Her tender heart, and made refraine from meat,
He with good thewes and speaches well applyde,
Did mollifie, and calme her raging heat.
For though she were most faire, and goodly dyde,
Yet she it all did mar with cruelty and pride.

xiv

And for to shut vp all in friendly loue,
Sith loue was first the ground of all her griefe,
That trusty Squire he wisely well did moue
Not to despise that dame, which lou'd him lief,
Till he had made of her some better priefe,
But to accept her to his wedded wife.
Thereto he offred for to make him chiefe
Of all her land and lordship during life:
He yeelded, and her tooke; so stinted all their strife.

xv

From that day forth in peace and ioyous blis,
They liu'd together long without debate,
Ne priuate iarre, ne spite of enemis
Could shake the safe assuraunce of their state.
And she whom Nature did so faire create,
That she mote match the fairest of her daies,
Yet with lewd loues and lust intemperate
Had it defaste; thenceforth reformd her waies,
That all men much admyrde her change, and spake her praise.

xvi

Thus when the Prince had perfectly compylde
These paires of friends in peace and settled rest,
Him selfe, whose minde did trauell as with chylde,
Of his old loue, conceau'd in secret brest,
Resolved to pursue his former quest;
And taking leaue of all, with him did beare
Faire *Amoret*, whom Fortune by bequest
Had left in his protection whileare,
Exchanged out of one into an other feare.

xvii

Feare of her safety did her not constraine,
For well she wist now in a mighty hond,
Her person late in perill, did remaine,
Who able was all daungers to withstond.
But now in feare of shame she more did stond,
Seeing her selfe all soly succourlesse,
Left in the victors powre, like vassall bond;
Whose will her weakenesse could no way repressse,
In case his burning lust should breake into excesse.

xviii

But cause of feare sure had she none at all
Of him, who goodly learned had of yore
The course of loose affection to forstall,
And lawlesse lust to rule with reasons lore;
That all the while he by his side her bore,
She was as safe as in a Sanctuary;
Thus many miles they two together wore,
To seeke their loues dispersed diuersly,
Yet neither shewed to other their hearts priuity.

xix

At length they came, whereas a troupe of Knights
 They saw together skirmishing, as seemed:
 Sixe they were all, all full of fell despight,
 But foure of them the battell best beseemed,
 That which of them was best, mote not be deemed.
 Those foure were they, from whom false *Florimell*
 By *Braggadocchio* lately was redeemed.
 To weet, sterne *Druon*, and lewd *Claribell*,
 Loue-lauish *Blandamour*, and lustfull *Paridell*.

xx

Druons delight was all in single life,
 And vnto Ladies loue would lend no leasure:
 The more was *Claribell* enraged rife
 With feruent flames, and loued out of measure:
 So eke lou'd *Blandamour*, but yet at pleasure
 Would change his liking, and new Lemans proue:
 But *Paridell* of loue did make no threasure,
 But lusted after all, that him did moue.
 So diuersly these foure disposed were to loue.

xxi

But those two other which beside them stooode,
 Were *Britomart*, and gentle *Scudamour*,
 Who all the while beheld their wrathfull moode,
 And wondred at their impacable stoure,
 Whose like they neuer saw till that same houre:
 So dreadfull strokes each did at other driue,
 And laid on load with all their might and powre,
 As if that euery dint the ghost would riue
 Out of their wretched corses, and their liues depriue.

xxii

As when *Dan Æolus* in great displeasure,
 For losse of his deare loue by *Neptune* hent,
 Sends forth the winds out of his hidden threasure,
 Vpon the sea to wreake his fell intent;
 They breaking forth with rude vnruliment,
 From all foure parts of heauen doe rage full sore,
 And tosse the deepes, and teare the firmament,
 And all the world confound with wide vprore,
 As if in stead thereof they *Chaos* would restore.

xxiii

Cause of their discord, and so fell debate,
Was for the loue of that same snowy maid,
Whome they had lost in Turneyment of late,
And seeking long, to weet which way she straid,
Met here together, where through lewd vpbraide
Of *Ate* and *Duess*a they fell out,
And each one taking part in others aide,
This cruell conflict raised thereabout,
Whose dangerous successe depended yet in dout.

xxiv

For sometimes *Paridell* and *Blandamour*
The better had, and bet the others backe,
Eftsoones the others did the field recoure,
And on their foes did worke full cruell wracke:
Yet neither would their fiendlike fury slacke,
But euermore their malice did augment;
Till that vneath they forced were for lacke
Of breath, their raging rigour to relent,
And rest themselues for to recouer spirits spent.

xxv

There gan they change their sides, and new parts take;
For *Paridell* did take to *Druons* side,
For old despiht, which now forth newly brake
Gainst *Blandamour*, whom alwaies he enuide:
And *Blandamour* to *Claribell* relide.
So all afresh gan former fight renew.
As when two Barkes, this caried with the tide,
That with the wind, contrary courses sew,
If wind and tide doe change, their courses change anew.

xxvi

Thenceforth they much more furiously gan fare,
As if but then the battell had begonne,
Ne helmets bright, ne hawberks strong did spare,
That through the clifts the vermeil bloud out sponne,
And all adowne their riuen sides did ronne.
Such mortall malice, wonder was to see
In friends profest, and so great outrage donne:
But sooth is said, and tride in each degree,
Faint friends when they fall out, most cruell fomen bee.

xxvii

Thus they long while continued in fight,
Till *Scudamour*, and that same Briton maide,
By fortune in that place did chance to light:
Whom soone as they with wrathfull eie bewraide,
They gan remember of the fowle vpbraide,
The which that Britonesse had to them donne,
In that late Turney for the snowy maide;
Where she had them both shamefully fordonne,
And eke the famous prize of beauty from them wonne.

xxviii

Eftsoones all burning with a fresh desire
Of fell reuenge, in their malicious mood
They from them selues gan turne their furious ire,
And cruell blades yet steeming with whot bloud,
Against those two let driue, as they were wood:
Who wondring much at that so sodaine fit,
Yet nought dismayd, them stoutly well withstood;
Ne yeelded foote, ne once abacke did flit,
But being doubly smitten likewise doubly smit.

xxix

The warlike Dame was on her part assaid,
Of *Claribell* and *Blandamour* attone;
And *Paridell* and *Druon* fiercely laid
At *Scudamour*, both his professed fone.
Foure charged two, and two surcharged one;
Yet did those two them selues so brauely beare,
That the other litle gained by the lone,
But with their owne repayed duely weare,
And vsury withall: such gaine was gotten deare.

xxx

Full oftentimes did *Britomart* assay
To speake to them, and some emparlance moue;
But they for nought their cruell hands would stay,
Ne lend an eare to ought, that might behoue,
As when an eager mastiffe once doth proue
The tast of bloud of some engored beast,
No words may rate, nor rigour him remoue
From greedy hold of that his blouddy feast:
So litle did they hearken to her sweet behest.

xxxi

Whom when the Briton Prince a farre beheld
With ods of so vnequall match opprest,
His mighty heart with indignation sweld,
And inward grudge fild his heroicke brest:
Eftsoones him selfe he to their aide addrest,
And thrusting fierce into the thickest preace,
Diuided them, how euer loth to rest,
And would them faine from battell to surceasse,
With gentle words perswading them to friendly peace.

xxxii

But they so farre from peace or patience were,
That all at once at him gan fiercely flie,
And lay on load, as they him downe would beare;
Like to a storme, which houers vnder skie
Long here and there, and round about doth stie,
At length breakes downe in raine, and haile, and sleet,
First from one coast, till nought thereof be drie;
And then another, till that likewise fleet;
And so from side to side till all the world it weet.

xxxiii

But now their forces greatly were decayd,
The Prince yet being fresh vntoucht afore;
Who them with speaches milde gan first disswade
From such foule outrage, and them long forbore:
Till seeing them through suffrance hartned more,
Him selfe he bent their furies to abate,
And layd at them so sharpely and so sore,
That shortly them compelled to retrate,
And being brought in daunger, to relent too late.

xxxiv

But now his courage being throughly fired,
He ment to make them know their follies prise,
Had not those two him instantly desired
T'asswage his wrath, and pardon their mesprise.
At whose request he gan him selfe aduise
To stay his hand, and of a truce to treat
In milder tearmes, as list them to deuise:
Mongst which the cause of their so cruell heat
He did them aske, who all that passed gan repeat;

xxxv

And told at large how that same errant Knight,
 To weet faire *Britomart*, them late had foyled
 In open turney, and by wrongfull fight
 Both of their publicke praise had them despoyled,
 And also of their priuate loues beguyled,
 Of two full hard to read the harder theft.
 But she that wrongfull challenge soone assoyled,
 And shew'd that she had not that Lady reft,
 (As they supposd) but her had to her liking left.

xxxvi

To whom the Prince thus goodly well replied;
 Certes sir Knight, ye seemen much to blame,
 To rip vp wrong, that battell once hath tried;
 Wherein the honor both of Armes ye shame,
 And eke the loue of Ladies foule defame;
 To whom the world this franchise euer yeelded,
 That of their loues choise they might freedom clame,
 And in that right should by all knights be shielded:
 Gainst which me seemes this war ye wrongfully haue wielded.

xxxvii

And yet (quoth she) a greater wrong remaines:
 For I thereby my former loue haue lost,
 Whom seeking euer since with endlesse paines,
 Hath me much sorrow and much trauell cost;
 Aye me to see that gentle maide so tost.
 But *Scudamour* then sighing deepe, thus saide,
 Certes her losse ought me to sorrow most,
 Whose right she is, where euer she be straide,
 Through many perils wonne, and many fortunes waide.

xxxviii

For from the first that I her loue profest,
 Vnto this houre, this present lucklesse howre,
 I neuer ioyed happinesse nor rest,
 But thus turmoild from one to other stowre,
 I wast my life, and doe my daies deuowre
 In wretched anguishe and incessant woe,
 Passing the measure of my feeble powre,
 That liuing thus, a wretch and louing so,
 I neither can my loue, ne yet my life forgo.

xxxix

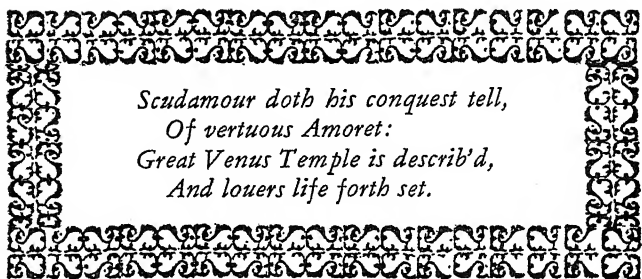
Then good sir *Claribell* him thus bespake,
Now were it not sir *Scudamour* to you,
Dislikefull paine, so sad a taske to take,
Mote we entreat you, sith this gentle crew
Is now so well accorded all anew;
That as we ride together on our way,
Ye will recount to vs in order dew
All that aduenture, which ye did assay
For that faire Ladies loue: past perils well apay.

xi

So gan the rest him likewise to require,
But *Britomart* did him importune hard,
To take on him that paine: whose great desire
He glad to satisfie, him selfe prepar'd
To tell through what misfortune he had far'd,
In that atchieuement, as to him befell.
And all those daungers vnto them declar'd,
Which sith they cannot in this Canto well
Comprised be, I will them in another tell.

xli

Cant. X.



TRue he it said, what euer man it sayd,
That loue with gall and hony doth abound,
But if the one be with the other wayd,
For euery dram of hony therein found,
A pound of gall doth ouer it redound.
That I too true by triall haue approued:
For since the day that first with deadly wound
My heart was launcht, and learned to haue loued,
I neuer ioyed howre, but still with care was moued.

i

And yet such grace is giuen them from aboue,
That all the cares and euill which they meet,
May nought at all their settled mindes remoue,
But seeme gainst common sence to them most sweet;
As bosting in their martyrdome vnmeet.
So all that euer yet I haue endured,
I count as naught, and tread downe vnder feet,
Since of my loue at length I rest assured,
That to disloyalty she will not be allured.

ii

Long were to tell the trauell and long toile,
Through which this shield of loue I late haue wonne,
And purchased this peerelesse beauties spoile,
That harder may be ended, then begonne.
But since ye so desire, your will be donne.
Then hearke ye gentle knights and Ladies free,
My hard mishaps, that ye may learne to shonne;
For though sweet loue to conquer glorious bee,
Yet is the paine thereof much greater then the fee.

iii

What time the fame of this renowned prise
Flew first abroad, and all mens eares possest,
I hauing armes then taken, gan auise
To winne me honour by some noble gest,
And purchase me some place amongst the best.
I boldly thought (so young mens thoughts are bold)
That this same braue emprize for me did rest,
And that both shield and she whom I behold,
Might be my lucky lot; sith all by lot we hold.

iv

So on that hard aduenture forth I went,
And to the place of perill shortly came.
That was a temple faire and auncient,
Which of great mother *Venus* bare the name,
And farre renowned through exceeding fame;
Much more then that, which was in *Paphos* built,
Or that in *Cyprus*, both long since this same,
Though all the pillours of the one were guilt,
And all the others pauement were with yuory spilt.

v

And it was seated in an Island strong,
Abounding all with delices most rare,
And wall'd by nature gainst inuaders wrong,
That none mote haue accesse, nor inward fare,
But by one way, that passage did prepare.
It was a bridge ybuilt in goodly wize,
With curious Corbes and pendants grauen faire,
And arched all with porches, did arize
On stately pillours, fram'd after the Doricke guize.

vi

And for defence thereof, on th'other end
There reared was a castle faire and strong,
That warded all which in or out did wend,
And flancked both the bridges sides along,
Gainst all that would it faine to force or wrong.
And therein wonned twenty valiant Knights;
All twenty tride in warres experience long;
Whose office was, against all manner wights
By all meanes to maintaine that castels ancient rights.

vii

Before that Castle was an open plaine,
 And in the midst thereof a piller placed;
 On which this shield, of many sought in vaine,
 The shield of Loue, whose guerdon me hath graced,
 Was hangd on high with golden ribbands laced;
 And in the marble stone was written this,
 With golden letters goodly well enchaced,
Blessed the man that well can vse his blis:
Whose euer be the shield, faire Amoret be his.

viii

Which when I red, my heart did inly earne,
 And pant with hope of that aduentures hap:
 Ne stayed further newes thereof to learne,
 But with my speare vpon the shield did rap,
 That all the castle ringed with the clap.
 Streight forth issewd a Knight all arm'd to prooffe,
 And brauely mounted to his most mishap:
 Who staying nought to question from aloofe,
 Ran fierce at me, that fire glaunst from his horses hoofe.

ix

Whom boldly I encountred (as I could)
 And by good fortune shortly him vnseated.
 Eftsoones out sprung two more of equall mould;
 But I them both with equall hap defeated:
 So all the twenty I likewise entreated,
 And left them groning there vpon the plaine.
 Then preacing to the pillour I repeated
 The read thereof for guerdon of my paine,
 And taking downe the shield, with me did it retaine.

x

So forth without impediment I past,
 Till to the Bridges vtter gate I came:
 The which I found sure lockt and chained fast.
 I knockt, but no man aunswred me by name;
 I cald, but no man answerd to my clame.
 Yet I perseuer'd still to knocke and call,
 Till at the last I spide within the same,
 Where one stood peeping through a creuis small,
 To whom I cald aloud, halfe angry therewithall.

xi

That was to weete the Porter of the place,
Vnto whose trust the charge thereof was lent:
His name was *Doubt*, that had a double face,
Th'one forward looking, th'other backward bent,
Therein resembling *Ianus* auncient,
Which hath in charge the ingate of the yeare:
And euermore his eyes about him went,
As if some proued perill he did feare,
Or did misdoubt some ill, whose cause did not appeare.

xii

On th'one side he, on th'other sate *Delay*,
Behinde the gate, that none her might espy;
Whose manner was all passengers to stay,
And entertaine with her occasions sly,
Through which some lost great hope vnheedily,
Which neuer they recouer might againe;
And others quite excluded forth, did ly
Long languishing there in vnpittied paine,
And seeking often entraunce, afterwards in vaine.

xiii

Me when as he had priuily espide,
Bearing the shield which I had conquerd late,
He kend it streight, and to me opened wide.
So in I past, and streight he closd the gate.
But being in, *Delay* in close awaite
Caught hold on me, and thought my steps to stay,
Feigning full many a fond excuse to prate,
And time to steale, the threasure of mans day,
Whose smallest minute lost, no riches render may.

xiv

But by no meanes my way I would forslow,
For ought that euer she could doe or say,
But from my lofty steede dismounting low,
Past forth on foote, beholding all the way
The goodly workes, and stones of rich assay,
Cast into sundry shapes by wondrous skill,
That like on earth no where I reckon may:
And vnderneath, the riuer rolling still
With murmure soft, that seem'd to serue the workmans will.

xv

Thence forth I passed to the second gate,
The *Gate of good desert*, whose goodly pride
And costly frame, were long here to relate.
The same to all stode alwaies open wide:
But in the Porch did euermore abide
An hideous Giant, dreadfull to behold,
That stopt the entraunce with his spacious stride,
And with the terrour of his countenance bold
Full many did affray, that else faine enter would.

xvi

His name was *Daunger* dreaded ouer all,
Who day and night did watch and duely ward,
From fearefull cowards, entrance to forstall,
And faint-heart-fooles, whom shew of perill hard
Could terrifie from Fortunes faire adward:
For oftentimes faint hearts at first espiall
Of his grim face, were from approaching scard;
Vnworthy they of grace, whom one deniall
Excludes from fairest hope, withouten further triall.

xvii

Yet many doughty warriours, often tride
In greater perils to be stout and bold,
Durst not the sternnesse of his looke abide,
But soone as they his countenance did behold,
Began to faint, and feele their corage cold.
Againe some other, that in hard assaies
Were cowards knowne, and litle count did hold,
Either through gifts, or guile, or such like waies,
Crept in by stouping low, or stealing of the kaies.

xviii

But I though meanest man of many moe,
Yet much disdaining vnto him to lout,
Or creepe betweene his legs, so in to goe,
Resolu'd him to assault with manhood stout,
And either beat him in, or driue him out.
Eftsoones aduauncing that enchaunted shield,
With all my might I gan to lay about:
Which when he saw, the glaue which he did wield
He gan forthwith t'auale, and way vnto me yield.

xix

So as I entred, I did backward looke,
For feare of harme, that might lie hidden there;
And loe his hindparts, whereof heed I tooke,
Much more deformed fearefull vgly were,
Then all his former parts did earst appere.
For hatred, murther, treason, and despight,
With many moe lay in ambushment there,
Awayting to entrap the warelesse wight,
Which did not them preuent with vigilant foresight.

xx

Thus hauing past all perill, I was come
Within the compasse of that Islands space;
The which did seeme vnto my simple doome,
The onely pleasant and delightfull place,
That euer troden was of footings trace.
For all that nature by her mother wit
Could frame in earth, and forme of substance base,
Was there, and all that nature did omit,
Art playing second natures part, supplied it.

xxi

No tree, that is of count, in greenewood growes,
From lowest Iuniper to Cedar tall,
No flowre in field, that daintie odour throwes,
And deckes his branch with blossomes ouer all,
But there was planted, or grew naturall:
Nor sense of man so coy and curious nice,
But there mote find to please it selfe withall;
Nor hart could wish for any queint deuice,
But there it present was, and did fraile sense entice.

xxii

In such luxurious plentie of all pleasure,
It seem'd a second paradise to ghesse,
So lauishly enricht with natures threasure,
That if the happie soules, which doe possesse
Th'Elysian fields, and liue in lasting blesse,
Should happen this with liuing eye to see,
They soone would loath their lesser happinesse,
And wish to life return'd againe to bee,
That in this ioyous place they mote haue ioyance free.

xxiii

Fresh shadowes, fit to shroud from sunny ray;
Faire lawnds, to take the sunne in season dew;
Sweet springs, in which a thousand Nymphs did play;
Soft rombling brookes, that gentle slomber drew;
High reared mounts, the lands about to vew;
Low looking dales, disloignd from common gaze;
Delightfull bowres, to solace louers trew;
False Labyrinthes, fond runners eyes to daze;
All which by nature made did nature selfe amaze.

xxiv

And all without were walkes and alleyes dight,
With diuers trees, enrang'd in euen rankes;
And here and there were pleasant arbors pight,
And shadie seates, and sundry flowring bankes,
To sit and rest the walkers wearie shankes,
And therein thousand payres of louers walkt,
Praying their god, and yeelding him great thanks,
Ne euer ought but of their true loues talkt,
Ne euer for rebuke or blame of any balkt.

xxv

All these together by themselues did sport
Their spotlesse pleasures, and sweet loues content.
But farre away from these, another sort
Of louers lincked in true harts consent;
Which loued not as these, for like intent,
But on chast vertue grounded their desire,
Farre from all fraud, or fayned blandishment;
Which in their spirits kindling zealous fire,
Braue thoughts and noble deedes did euermore aspire.

xxvi

Such were great *Hercules*, and *Hylas* deare;
Trew *Ionathan*, and *Dauid* trustie tryde;
Stout *Theseus*, and *Pirithous* his feare;
Pylades and *Orestes* by his syde;
Myld *Titus* and *Gesippus* without pryde;
Damon and *Pythias* whom death could not seuer:
All these and all that euer had bene tyde,
In bands of friendship, there did liue for euer,
Whose liues although decay'd, yet loues decayed neuer.

xxvii

Which when as I, that neuer tasted blis,
 Nor happie howre, beheld with gazefull eye,
 I thought there was none other heauen then this;
 And gan their endlesse happinesse enuye,
 That being free from feare and gealosye,
 Might frankely there their loues desire possesse;
 Whilest I through paines and perlous ieopardie,
 Was forst to seeke my lifes deare patronesse:
 Much dearer be the things, which come through hard distresse.

xxviii

Yet all those sights, and all that else I saw,
 Might not my steps withhold, but that forthright
 Vnto that purposd place I did me draw,
 Where as my loue was lodged day and night:
 The temple of great *Venus*, that is hight
 The Queene of beautie, and of loue the mother,
 There worshipped of euery liuing wight;
 Whose goodly workmanship farre past all other
 That euer were on earth, all were they set together.

xxix

Not that same famous Temple of *Diane*,
 Whose hight all *Ephesus* did ouersee,
 And which all *Asia* sought with vowes prophane,
 One of the worlds seuen wonders sayd to bee,
 Might match with this by many a degree:
 Nor that, which that wise King of *Iurie* framed,
 With endlesse cost, to be th'Almighties see;
 Nor all that else through all the world is named
 To all the heathen Gods, might like to this be clamed.

xxx

I much admyring that so goodly frame,
 Vnto the porch approcht, which open stood;
 But therein sate an amiable Dame,
 That seem'd to be of very sober mood,
 And in her semblant shewed great womanhood:
 Strange was her tyre; for on her head a crowne
 She wore much like vnto a Danisk hood,
 Poudred with pearle and stone, and all her gowne
 Enwouen was with gold, that raught full low a downe.

xxxi

On either side of her, two young men stood,
Both strongly arm'd, as fearing one another;
Yet were they brethren both of halfe the blood,
Begotten by two fathers of one mother,
Though of contrarie natures each to other:
The one of them hight *Loue*, the other *Hate*,
Hate was the elder, *Loue* the younger brother;
Yet was the younger stronger in his state
Then th'elder, and him maystred still in all debate.

xxxii

Nathlesse that Dame so well them tempred both,
That she them forced hand to ioyned hand,
Albe that *Hatred* was thereto full loth,
And turn'd his face away, as he did stand,
Vnwillig to behold that louely band.
Yet she was of such grace and vertuous might,
That her commaundment he could not withstand,
But bit his lip for felonous despight,
And gnasht his yron tuskes at that displeasing sight.

xxxiii

Concord she cleeped was in common reed,
Mother of blessed *Peace*, and *Friendship* trew;
They both her twins, both borne of heauenly seed,
And she her selfe likewise diuinely grew;
The which right well her workes diuine did shew:
For strength, and wealth, and happinesse she lends,
And strife, and warre, and anger does subdew:
Of litle much, of foes she maketh frends,
And to afflicted minds sweet rest and quiet sends.

xxxiv

By her the heauen is in his course contained,
And all the world in state vnmoued stands,
As their Almighty maker first ordained,
And bound them with inuiolable bands;
Else would the waters ouerflow the lands,
And fire deuoure the ayre, and hell them quight,
But that she holds them with her blessed hands.
She is the nourse of pleasure and delight,
And vnto *Venus* grace the gate doth open right.

xxxv

By her I entring halfe dismayed was,
But she in gentle wise me entertayned,
And twixt her selfe and *Loue* did let me pas;
But *Hatred* would my entrance haue restrayned,
And with his club me threatned to haue brayned,
Had not the Ladie with her powrefull speach
Him from his wicked will vneath refrayned;
And th'other eke his malice did empeach,
Till I was throughly past the perill of his reach.

xxxvi

Into the inmost Temple thus I came,
Which fuming all with frankensence I found,
And odours rising from the altars flame.
Vpon an hundred marble pillors round
The roofe vp high was reared from the ground,
All deckt with crownes, and chaynes, and girlands gay,
And thousand pretious gifts worth many a pound,
The which sad louers for their vowes did pay;
And all the ground was strow'd with flowres, as fresh as May.

xxxvii

An hundred Altars round about were set,
All flaming with their sacrifices fire,
That with the steme thereof the Temple swet,
Which rould in clouds to heauen did aspire,
And in them bore true louers vowes entire:
And eke an hundred brasen caudrons bright,
To bath in ioy and amorous desire,
Euery of which was to a damzell hight;
For all the Priests were damzels, in soft linnen dight.

xxxviii

Right in the midst the Goddesse selfe did stand
Vpon an altar of some costly masse,
Whose substance was vneath to vnderstand:
For neither pretious stone, nor durefull brasse,
Nor shining gold, nor mouldring clay it was;
But much more rare and pretious to esteeme,
Pure in aspect, and like to christall glasse,
Yet glasse was not, if one did rightly deeme,
But being faire and brickle, likest glasse did seeme.

xxxix

But it in shape and beautie did excell
 All other Idoles, which the heathen adore,
 Farre passing that, which by surpassing skill
Phidias did make in *Paphos* Isle of yore,
 With which that wretched Greeke, that life forlore,
 Did fall in loue: yet this much fairer shined,
 But couered with a slender veile afore;
 And both her feete and legs together twyned
 Were with a snake, whose head and tail were fast combyned.

xi

The cause why she was couered with a vele,
 Was hard to know, for that her Priests the same
 From peoples knowledge labour'd to concele.
 But sooth it was not sure for womanish shame,
 Nor any blemish, which the worke mote blame;
 But for, they say, she hath both kinds in one,
 Both male and female, both vnder one name:
 She syre and mother is her selfe alone,
 Begets and eke conceiues, ne needeth other none.

xli

And all about her necke and shoulders flew
 A flocke of litle loues, and sports, and ioyes,
 With nimble wings of gold and purple hew;
 Whose shapes seem'd not like to terrestriall boyes,
 But like to Angels playing heauenly toyes;
 The whilest their eldest brother was away,
Cupid their eldest brother; he enioyes
 The wide kingdome of loue with Lordly sway,
 And to his law compels all creatures to obey.

xlii

And all about her altar scattered lay
 Great sorts of louers piteously complayning,
 Some of their losse, some of their loues delay,
 Some of their pride, some paragons disdayning,
 Some fearing fraud, some fraudulently fayning,
 As euery one had cause of good or ill.
 Amongst the rest some one through loues constrayning,
 Tormented sore, could not containe it still,
 But thus brake forth, that all the temple it did fill.

xliii

Great *Venus*, Queene of beautie and of grace,
The ioy of Gods and men, that vnder skie
Doest fayrest shine, and most adorne thy place,
That with thy smyling looke doest pacifie
The raging seas, and makst the stormes to flie;
Thee goddesse, thee the winds, the clouds doe feare,
And when thou spredst thy mantle forth on hie,
The waters play and pleasant lands appeare,
And heauens laugh, and al the world shews ioyous cheare.

xliv

Then doth the dædale earth throw forth to thee
Out of her fruitfull lap abundant flowres,
And then all liuing wights, soone as they see
The spring breake forth out of his lusty bowres,
They all doe learne to play the Paramours;
First doe the merry birds, thy prety pages
Priuilily pricked with thy lustfull powres,
Chirpe loud to thee out of their leauy cages,
And thee their mother call to coole their kindly rages.

xlv

Then doe the saluage beasts begin to play
Their pleasant friskes, and loath their wonted food;
The Lyons rore, the Tygres loudly bray,
The raging Buls rebellow through the wood,
And breaking forth, dare tempt the deepest flood,
To come where thou doest draw them with desire:
So all things else, that nourish vitall blood,
Soone as with fury thou doest them inspire,
In generation seeke to quench their inward fire.

xlii

So all the world by thee at first was made,
And dayly yet thou doest the same repayre:
Ne ought on earth that merry is and glad,
Ne ought on earth that louely is and fayre,
But thou the same for pleasure didst prepayre.
Thou art the root of all that ioyous is,
Great God of men and women, queene of th'ayre,
Mother of laughter, and welspring of blisse,
O graunt that of my loue at last I may not misse.

xlvii

So did he say: but I with murmure soft,
 That none might heare the sorrow of my hart,
 Yet inly groning deepe and sighing oft,
 Besought her to graunt ease vnto my smart,
 And to my wound her gracious help impart.
 Whilest thus I spake, behold with happy eye
 I spyde, where at the Idoles feet apart
 A beuie of fayre damzels close did lye,
 Wayting when as the Antheme should be sung on hye.

xlvi

The first of them did seeme of ryper yeares,
 And grauer countenance then all the rest;
 Yet all the rest were eke her equall peares,
 Yet vnto her obeyed all the best.
 Her name was *Womanhood*, that she exprest
 By her sad semblant and demeanure wyse:
 For stedfast still her eyes did fixed rest,
 Ne rov'd at randon after gazers guyse,
 Whose luring baytes oftymes doe heedlesse harts entyse.

xlix

And next to her sate goodly *Shamefastnesse*,
 Ne euer durst her eyes from ground vpreare,
 Ne euer once did looke vp from her desse,
 As if some blame of euill she did feare,
 That in her cheekes made roses oft appeare:
 And her against sweet *Cherefulnesse* was placed,
 Whose eyes like twinkling stars in euening cleare,
 Were deckt with smyles, that all sad humors chaced,
 And darted forth delights, the which her goodly graced.

l

And next to her sate sober *Modestie*,
 Holding her hand vpon her gentle hart;
 And her against sate comely *Curtesie*,
 That vnto euery person knew her part;
 And her before was seated ouerthwart
 Soft *Silence*, and submisse *Obedience*,
 Both linckt together neuer to dispart,
 Both gifts of God not gotten but from thence,
 Both gylonds of his Saints against their foes offence.

li

Thus sate they all a round in seemely rate:
And in the midst of them a goodly mayd,
Euen in the lap of *Womanhood* there sate,
The which was all in lilly white arayd,
With siluer streames amongst the linnen stray'd;
Like to the Morne, when first her shyning face
Hath to the gloomy world it selfe bewray'd,
That same was fayrest *Amoret* in place,
Shyning with beauties light, and heauenly vertues grace.

lii

Whom soone as I beheld, my hart gan throb,
And wade in doubt, what best were to be donne:
For sacrilege me seem'd the Church to rob,
And folly seem'd to leaue the thing vndonne,
Which with so strong attempt I had begonne.
Tho shaking off all doubt and shamefast feare,
Which Ladies loue I heard had neuer wonne
Mongst men of worth, I to her stepped neare,
And by the lilly hand her labour'd vp to reare.

liii

Thereat that formost matrone me did blame,
And sharpe rebuke, for being ouer bold;
Saying it was to Knight vnseemely shame,
Vpon a recluse Virgin to lay hold,
That vnto *Venus* seruices was sold.
To whom I thus, Nay but it fitteth best,
For *Cupids* man with *Venus* mayd to hold,
For ill your goddesse seruices are drest
By virgins, and her sacrifices let to rest.

liv

With that my shield I forth to her did show,
Which all that while I closely had conceald;
On which when *Cupid* with his killing bow
And cruell shafts emblazond she beheld,
At sight thereof she was with terror queld,
And said no more: but I which all that while
The pledge of faith, her hand engaged held,
Like warie Hynd within the weedie soyle,
For no intreatie would forgoe so glorious spoyle.

lv

And euermore vpon the Goddesse face
 Mine eye was fixt, for feare of her offence,
 Whom when I saw with amiable grace
 To laugh at me, and fauour my pretence,
 I was emboldned with more confidence,
 And nought for nicenesse nor for enuy sparing,
 In presence of them all forth led her thence,
 All looking on, and like astonisht staring,
 Yet to lay hand on her, not one of all them daring.

lvi

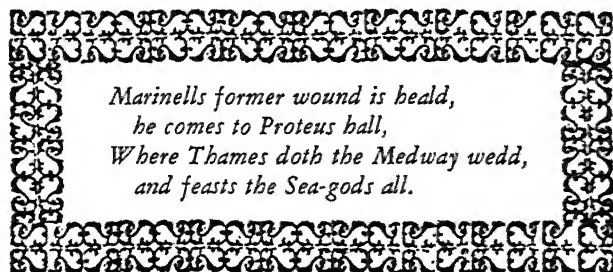
She often prayd, and often me besought,
 Sometime with tender teares to let her goe,
 Sometime with witching smyles: but yet for nought,
 That euer she to me could say or doe,
 Could she her wished freedome fro me wooe;
 But forth I led her through the Temple gate,
 By which I hardly past with much adoe:
 But that same Ladie which me friended late
 In entrance, did me also friend in my retrate.

lvii

No lesse did *Daunger* threaten me with dread,
 When as he saw me, maugre all his powre,
 That glorious spoyle of beautie with me lead,
 Then *Cerberus*, when *Orpheus* did recoure
 His Leman from the Stygian Princes boure.
 But euermore my shield did me defend,
 Against the storme of euery dreadfull stoure:
 Thus safely with my loue I thence did wend.
 So ended he his tale, where I this Canto end.

lviii

Cant. XI.



BVt ah for pittie that I haue thus long
Left a fayre Ladie languishing in payne:
Now well away, that I haue doen such wrong,
To let faire *Florimell* in bands remayne,
In bands of loue, and in sad thraldomes chayne;
From which vnlesse some heauenly powre her free
By miracle, not yet appearing playne,
She lenger yet is like captiu'd to bee:
That euen to thinke thereof, it inly pitties mee.

i

Here neede you to remember, how erewhile
Vnlouely *Proteus*, missing to his mind
That Virgins loue to win by wit or wile,
Her threw into a dongeon deepe and blind,
And there in chaynes her cruelly did bind,
In hope thereby her to his bent to draw:
For when as neither gifts nor graces kind
Her constant mind could moue at all he saw,
He thought her to compell by crueltie and awe.

ii

Deepe in the bottome of an huge great rocke
The dongeon was, in which her bound he left,
That neither yron barres, nor brasen locke
Did neede to gard from force, or secret theft
Of all her louers, which would her haue reft.
For wall'd it was with waues, which rag'd and ror'd
As they the cliffe in peeces would haue cleft;
Besides ten thousand monsters foule abhor'd
Did waite about it, gaping griesly all begor'd.

iii

And in the midst thereof did horror dwell,
And darknesse dredd, that neuer viewed day,
Like to the balefull house of lowest hell,
In which old *Styx* her aged bones alway,
Old *Styx* the Grandame of the Gods, doth lay.
There did this lucklesse mayd seuen months abide,
Ne euer euening saw, ne mornings ray,
Ne euer from the day the night descride,
But thought it all one night, that did no houres diuide.

iv

And all this was for loue of *Marinell*,
Who her despysd (ah who would her despyse?)
And wemens loue did from his hart expell,
And all those ioyes that weake mankind entyse.
Nathlesse his pride full dearly he did pryse;
For of a womans hand it was ywroke,
That of the wound he yet in languor lyes,
Ne can be cured of that cruell stroke
Which *Britomart* him gaue, when he did her prouoke.

v

Yet farre and neare the Nymph his mother sought,
And many salues did to his sore applie,
And many herbes did vse. But when as nought
She saw could ease his rankling maladie,
At last to *Tryphon* she for helpe did hie,
(This *Tryphon* is the seagods surgeon hight)
Whom she besought to find some remedie:
And for his paines a whistle him behight
That of a fishes shell was wrought with rare delight.

vi

So well that Leach did hearke to her request,
And did so well employ his carefull paine,
That in short space his hurts he had redrest,
And him restor'd to healthfull state againe:
In which he long time after did remaine
There with the Nymph his mother, like her thrall;
Who sore against his will did him retaine,
For feare of perill, which to him mote fall,
Through his too ventrous prowesse proued ouer all.

vii

It fortun'd then, a solemne feast was there
To all the Sea-gods and their fruitfull seede,
In honour of the spousalls, which then were
Betwixt the *Medway* and the *Thames* agreed.
Long had the *Thames* (as we in records reed)
Before that day her wooed to his bed;
But the proud Nymph would for no worldly meed,
Nor no entreatie to his loue be led;
Till now at last relenting, she to him was wed.

viii

So both agreed, that this their bridale feast
Should for the Gods in *Proteus* house be made;
To which they all repayr'd, both most and least,
Aswell which in the mightie Ocean trade,
As that in riuers swim, or brookes doe wade.
All which not if an hundred tongues to tell,
And hundred mouthes, and voice of brasse I had,
And endlesse memorie, that mote excell,
In order as they came, could I recount them well.

ix

Helpe therefore, O thou sacred imp of *Ioue*,
The noursling of Dame *Memorie* his deare,
To whom those rolles, layd vp in heauen aboue,
And records of antiquitie appeare,
To which no wit of man may comen neare;
Helpe me to tell the names of all those floods,
And all those Nymphes, which then assembled were
To that great banquet of the watry Gods,
And all their sundry kinds, and all their hid abodes.

x

First came great *Neptune* with his threeforkt mace,
That rules the Seas, and makes them rise or fall;
His dewy lockes did drop with brine apace,
Vnder his Diademe imperiall:
And by his side his Queene with coronall,
Faire *Amphitrite*, most diuinely faire,
Whose yuorie shoulders weren couered all,
As with a robe, with her owne siluer haire,
And deckt with pearles, which th'Indian seas for her prepaire.

xi

These marched farre afore the other crew;
 And all the way before them as they went,
Triton his trumpet shrill before them blew,
 For goodly triumph and great iollyment,
 That made the rockes to roare, as they were rent.
 And after them the royall issue came,
 Which of them sprung by lineall descent:
 First the Sea-gods, which to themselues doe clame
 The powre to rule the billowes, and the waues to tame.

xii

Phorcys, the father of that fatall brood,
 By whom those old Heroes wonne such fame;
 And *Glaucus*, that wise southsayes vnderstood;
 And tragicke *Inoes* sonne, the which became
 A God of seas through his mad mothers blame,
 Now hight *Palemon*, and is saylers frend;
 Great *Brontes*, and *Astræus*, that did shame
 Himselfe with incest of his kin vnkend;
 And huge *Orion*, that doth tempests still portend.

xiii

The rich *Cteatus*, and *Eurytus* long;
Neleus and *Pelias* louely brethren both;
 Mightie *Chrysaor*, and *Caïcus* strong;
Eurypulus, that calmes the waters wroth;
 And faire *Euphæmus*, that vpon them goth
 As on the ground, without dismay or dread:
 Fierce *Eryx*, and *Alebius* that know'th
 The waters depth, and doth their bottome tread;
 And sad *Asopus*, comely with his hoarie head.

xiv

There also some most famous founders were
 Of puissant Nations, which the world possest;
 Yet sonnes of *Neptune*, now assembled here:
 Ancient *Ogyges*, euen th'auncientest,
 And *Inachus* renowmd aboute the rest;
Phoenix, and *Aon*, and *Pelasgus* old,
 Great *Belus*, *Phæax*, and *Agenor* best;
 And mightie *Albion*, father of the bold
 And warlike people, which the *Britaine* Islands hold.

xv

For *Albion* the sonne of *Neptune* was,
Who for the prooffe of his great puissance,
Out of his *Albion* did on dry-foot pas
Into old *Gall*, that now is cleeped *France*,
To fight with *Hercules*, that did aduance
To vanquish all the world with matchlesse might,
And there his mortall part by great mischance
Was slaine: but that which is th'immortall spright
Liues still: and to this feast with *Neptunes* seed was dight.

xvi

But what doe I their names seeke to reherse,
Which all the world haue with their issue fild?
How can they all in this so narrow verse
Contayned be, and in small compasse hild?
Let them record them, that are better skild,
And know the moniments of passed age:
Onely what needeth, shall be here fulfild,
T'expresse some part of that great equipage,
Which from great *Neptune* do deriue their parentage.

xvii

Next came the aged *Ocean*, and his Dame,
Old *Tethys*, th'oldest two of all the rest,
For all the rest of those two parents came,
Which afterward both sea and land possest:
Of all which *Nereus* th'eldest, and the best,
Did first proceed, then which none more vpright,
Ne more sincere in word and deed profest;
Most voide of guile, most free from fowle despight,
Doing him selfe, and teaching others to doe right.

xviii

Thereto he was expert in prophecies,
And could the ledden of the Gods vnfold,
Through which, when *Paris* brought his famous prise
The faire *Tindarid* lasse, he him fortold,
That her all *Greece* with many a champion bold
Should fetch againe, and finally destroy
Proud *Priams* towne. So wise is *Nereus* old,
And so well skild; nathlesse he takes great ioy
Oft-times amongst the wanton Nymphs to sport and toy.

xix

And after him the famous riuers came, xx

Which doe the earth enrich and beautifie:

The fertile Nile, which creatures new doth frame;

Long Rhodanus, whose sourse springs from the skie;

Faire Ister, flowing from the mountaines hie;

Diuine Scamander, purpled yet with blood

Of Greekes and Troians, which therein did die;

Pactolus glistring with his golden flood,

And Tygris fierce, whose streames of none may be withstood.

Great Ganges, and immortall Euphrates, xxi

Deepe Indus, and Mæander intricate,

Slow Peneus, and tempestuous Phasides,

Swift Rhene, and Alpheus still immaculate:

Ooraxes, feared for great *Cyrus* fate;

Tybris, renowned for the Romaines fame,

Rich Oranochy, though but knowne late;

And that huge Riuer, which doth beare his name

Of warlike Amazons, which doe possesse the same.

Ioy on those warlike women, which so long xxii

Can from all men so rich a kingdome hold;

And shame on you, O men, which boast your strong

And valiant hearts, in thoughts lesse hard and bold,

Yet quaille in conquest of that land of gold.

But this to you, O Britons, most pertaines,

To whom the right hereof it selfe hath sold;

The which for sparing litle cost or paines,

Loose so immortall glory, and so endlesse gaines.

Then was there heard a most celestiall sound, xxiii

Of dainty musicke, which did next ensew

Before the spouse: that was *Arion* crownd;

Who playing on his harpe, vnto him drew

The eares and hearts of all that goodly crew,

That euen yet the Dolphin, which him bore

Through the *Ægæan* seas from Pirates vew,

Stood still by him astonisht at his lore,

And all the raging seas for ioy forgot to rore.

So went he playing on the watery plaine.

xxiv

Soone after whom the louely Bridegroome came,

The noble Thamis, with all his goodly traine,

But him before there went, as best became,

His auncient parents, namely th'auncient Thame.

But much more aged was his wife then he,

The Ouze, whom men doe Isis rightly name;

Full weake and crooked creature seemed shee,

And almost blind through eld, that scarce her way could see.

Therefore on either side she was sustained

xxv

Of two smal grooms, which by their names were hight

The *Churne*, and *Charwell*, two small streames, which pained

Them selues her footing to direct aright,

Which fayled oft through faint and feeble plight:

But *Thame* was stronger, and of better stay;

Yet seem'd full aged by his outward sight,

With head all hoary, and his beard all gray,

Deawed with siluer drops, that trickled downe alway.

And eke he somewhat seem'd to stoupe afore

xxvi

With bowed backe, by reason of the lode,

And auncient heauy burden, which he bore

Of that faire City, wherein make abode

So many learned impes, that shoote abroad,

And with their braunches spred all Britany,

No lesse then do her elder sisters broode.

Ioy to you both, ye double nursery,

Of Arts, but Oxford thine doth *Thame* most glorify.

But he their sonne full fresh and iolly was,

xxvii

All decked in a robe of watchet hew,

On which the waues, glittering like Christall glas,

So cunningly enwouen were, that few

Could weenen, whether they were false or trew.

And on his head like to a Coronet

He wore, that seemed strange to common vew,

In which were many towres and castels set,

That it encompass round as with a golden fret.

Like as the mother of the Gods, they say,
 In her great iron charet wonts to ride,
 When to *Ioues* pallace she doth take her way;
 Old *Cybele*, arayd with pompous pride,
 Wearing a Diademe embattild wide
 With hundred turrets, like a Turribant.
 With such an one was *Thamis* beautifide;
 That was to weet the famous Troynouant,
 In which her kingdomes throne is chiefly resiant.

xxviii

And round about him many a pretty Page
 Attended duely, ready to obay;
 All little Riuers, which owe vassallage
 To him, as to their Lord, and tribute pay:
 The chaulky Kenet, and the Thetis gray,
 The morish Cole, and the soft sliding Breane,
 The wanton Lee, that oft doth loose his way,
 And the still Darent, in whose waters cleane
 Ten thousand fishes play, and decke his pleasant streame.

xxix

Then came his neighbour flouds, which nigh him dwell,
 And water all the English soile throughout;
 They all on him this day attended well;
 And with meet seruice waited him about;
 Ne none disdained low to him to lout:
 No not the stately Seuerne grudg'd at all,
 Ne storming Humber, though he looked stout;
 But both him honor'd as their principall,
 And let their swelling waters low before him fall.

xxx

There was the speedy Tamar, which deuides
 The Cornish and the Deuonish confines;
 Through both whose borders swiftly downe it glides,
 And meeting Plim, to Plimmouth thence declines:
 And Dart, nigh chockt with sands of tinny mines.
 But Auon marched in more stately path,
 Proud of his Adamants, with which he shines
 And glisters wide, as als' of wondrous Bath,
 And Bristow faire, which on his waues he builded hath.

xxxi

And there came Stoure with terrible aspect,
Bearing his sixe deformed heads on hye,
That doth his course through Blandford plains direct,
And washeth Winborne meades in season drye.
Next him went Wylibourne with passage slye,
That of his wylinesse his name doth take,
And of him selfe doth name the shire thereby:
And Mole, that like a nousling Mole doth make
His way still vnder ground, till Thamis he ouertake.

xxxii

Then came the Rother, decked all with woods
Like a wood God, and flowing fast to Rhy:
And Sture, that parteth with his pleasant floods
The Easterne Saxons from the Southerne ny,
And Clare, and Harwitch both doth beautify:
Him follow'd Yar, soft washing Norwitch wall,
And with him brought a present ioyfully
Of his owne fish vnto their festiuall,
Whose like none else could shew, the which they Ruffins call.

xxxiii

Next these the plenteous Ouse came far from land,
By many a city, and by many a towne,
And many riuers taking vnder hand
Into his waters, as he passeth downe,
The Cle, the Were, the Grant, the Sture, the Rowne.
Thence doth by Huntingdon and Cambridge flit,
My mother Cambridge, whom as with a Crowne
He doth adorne, and is adorn'd of it
With many a gentle Muse, and many a learned wit.

xxxiv

And after him the fatall Welland went,
That if old sawes proue true (which God forbid)
Shall drowne all Holland with his excrement,
And shall see Stamford, though now homely hid,
Then shine in learning, more then euer did
Cambridge or Oxford, Englands goodly beames.
And next to him the *Nene* downe softly slid;
And bounteous Trent, that in him selfe enseames
Both thirty sorts of fish, and thirty sundry streames.

xxxv

Next these came Tyne, along whose stony bancke
 That Romaine Monarch built a brasen wall,
 Which mote the feebled Britons strongly flancke
 Against the Picts, that swarmed ouer all,
 Which yet thereof Gualseuer they doe call:
 And Twede the limit betwixt Logris land
 And Albany: And Eden though but small,
 Yet often stainde with bloud of many a band
 Of Scots and English both, that tyned on his strand.

xxxvi

Then came those sixe sad brethren, like forlorne,
 That whilome were (as antique fathers tell)
 Sixe valiant Knights, of one faire Nymphe yborne,
 Which did in noble deedes of armes excell,
 And wonned there, where now Yorke people dwell;
 Still Vre, swift Werfe, and Oze the most of might,
 High Swale, vnquiet Nide, and troublous Skell;
 All whom a Scythian king, that Humber hight,
 Slew cruelly, and in the riuier drowned quight.

xxxvii

But past not long, ere *Brutus* warlicke sonne
Locrinus them aueng'd, and the same date,
 Which the proud Humber vnto them had donne,
 By equall dome repayd on his owne pate:
 For in the selfe same riuier, where he late
 Had drenched them, he drowned him againe;
 And nam'd the riuier of his wretched fate;
 Whose bad condition yet it doth retaine,
 Oft tossed with his stormes, which therein still remaine.

xxxviii

These after, came the stony shallow Lone,
 That to old Loncaster his name doth lend;
 And following Dee, which Britons long ygone
 Did call diuine, that doth by Chester tend;
 And Conway which out of his streame doth send
 Plenty of pearles to decke his dames withall,
 And Lindus that his pikes doth most commend,
 Of which the auncient Lincolne men doe call,
 All these together marched toward *Proteus* hall.

xxxix

Ne thence the Irishe Riuers absent were,
 Sith no lesse famous then the rest they bee,
 And ioyne in neighbourhood of kingdome nere,
 Why should they not likewise in loue agree,
 And ioy likewise this solemne day to see.
 They saw it all, and present were in place;
 Though I them all according their degree,
 Cannot recount, nor tell their hidden race,
 Nor read the saluage cuntreis, thorough which they pace.

xi

There was the Liffy rolling downe the lea,
 The sandy Slane, the stony Aubrian,
 The spacious Shenan spreading like a sea,
 The pleasant Boyne, the fishy fruitfull Ban,
 Swift Awniduff, which of the English man
 Is cal'de Blacke water, and the Liffar deep,
 Sad Trowis, that oncc his people ouerran,
 Strong *Allo* tombling from Slewlogher steep,
 And *Mulla* mine, whose waues I whilom taught to weep.

xli

And there the three renowmed brethren were,
 Which that great Gyant *Blomius* begot,
 Of the faire Nymph *Rheusa* wandring there.
 One day, as she to shunne the season whot,
 Vnder Slewbloome in shady groue was got,
 This Gyant found her, and by force deflowr'd,
 Whereof conceiuing, she in time forth brought
 These three faire sons, which being thence forth powrd
 In three great riuers ran, and many countreis scowrd.

xlii

The first, the gentle Shure that making way
 By sweet Clonmell, adornes rich Waterford;
 The next, the stubborne Newre, whose waters gray
 By faire Kilkenny and Rosseponste boord,
 The third, the goodly Barow, which doth hoord
 Great heapes of Salmons in his deepe bosome:
 All which long sundred, doe at last accord
 To ioyne in one, ere to the sea they come,
 So flowing all from one, all one at last become.

xliii

There also was the wide embayed Mayre,
The pleasaunt Bandon crownd with many a wood,
The spreading Lee, that like an Island fayre
Encloseth Corke with his deuided flood;
And balefull Oure, late staind with English blood:
With many more, whose names no tongue can tell.
All which that day in order seemly good
Did on the Thamis attend, and waited well
To doe their duefull seruice, as to them befell.

xliv

Then came the Bride, the louely *Medua* came,
Clad in a vesture of vnknownen geare,
And vncouth fashion, yet her well became;
That seem'd like siluer, sprinkled here and theare
With glittering spangs, that did like starres appeare,
And wau'd vpon, like water Chamelot,
To hide the metall, which yet euery where
Bewrayd it selfe, to let men plainly wot,
It was no mortall worke, that seem'd and yet was not.

xlv

Her goodly lockes adowne her backe did flow
Vnto her waste, with flowres bescattered,
The which ambrosiall odours forth did throw
To all about, and all her shoulders spred
As a new spring; and likewise on her hed
A Chapelet of sundry flowers she wore,
From vnder which the deawy humour shed,
Did tricle downe her haire, like to the hore
Congealed litle drops, which doe the morne adore.

xlvi

On her two pretty handmaides did attend,
One cald the *Theise*, the other cald the *Crane*;
Which on her waited, things amisse to mend,
And both behind vpheld her spredding traine;
Vnder the which, her feet appeared plaine,
Her siluer feet, faire washt against this day:
And her before there paced Pages twaine,
Both clad in colours like, and like array,
The *Doune* and eke the *Frith*, both which prepar'd her way.

xlvii

And after these the Sea Nymphs marched all,
 All goodly damzels, deckt with long greene haire,
 Whom of their sire *Nereides* men call,
 All which the Oceans daughter to him bare
 The gray eyde *Doris*: all which fifty are;
 All which she there on her attending had.
 Swift *Proto*, milde *Eucrate*, *Thetis* faire,
 Soft *Spio*, sweete *Eudore*, *Sao* sad,
 Light *Doto*, wanton *Glauce*, and *Galene* glad.

xlvi

White hand *Eunica*, proud *Dynamene*,
 Ioyous *Thalia*, goodly *Amphitrite*,
 Louely *Pasithee*, kinde *Eulimene*,
 Light foote *Cymothoe*, and sweete *Melite*,
 Fairest *Pherusa*, *Phao* lilly white,
 Wondred *Agæue*, *Poris*, and *Nesæa*,
 With *Erato* that doth in loue delite,
 And *Panopæ*, and wise *Protomedæa*,
 And snowy neckd *Doris*, and milkewhite *Galathæa*.

xlix

Speedy *Hippothoe*, and chaste *Actea*,
 Large *Lisianassa*, and *Pronæa* sage,
Euagore, and light *Pontoporea*,
 And she, that with her least word can asswage
 The surging seas, when they do sorest rage,
Cymodoce, and stout *Autonoe*,
 And *Neso*, and *Eione* well in age,
 And seeming still to smile, *Glaucanome*,
 And she that hight of many heastes *Polynome*.

l

Fresh *Alimeda*, deckt with girlond greene;
Hypponeo, with salt bedewed wrests:
Laomedia, like the christall sheene;
Liagore, much praisd for wise behests;
 And *Psamathe*, for her brode snowy breasts;
Cymo, *Eupompe*, and *Themiste* iust;
 And she that vertue loues and vice detests
Euarna, and *Menippe* true in trust,
 And *Nemertea* learned well to rule her lust.

li

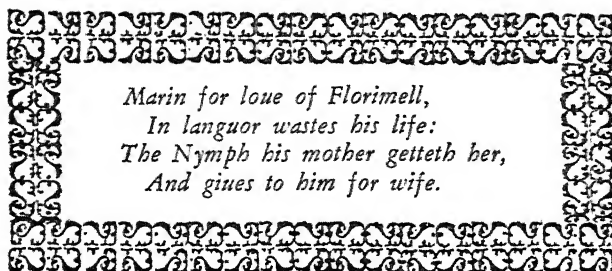
All these the daughters of old *Nereus* were,
Which haue the sea in charge to them assinde,
To rule his tides, and surges to vprere,
To bring forth stormes, or fast them to vpbinde,
And sailers saue from wreckes of wrathfull winde.
And yet besides three thousand more there were
Of th'Oceans seede, but *Ioues* and *Phæbus* kinde;
The which in floods and fountaines doe appere,
And all mankinde do nourish with their waters clere.

lii

The which, more eath it were for mortall wight,
To tell the sands, or count the starres on hye,
Or ought more hard, then thinke to reckon right.
But well I wote, that these which I descry,
Were present at this great solemnity:
And there amongst the rest, the mother was
Of luckelesse *Marinell Cymodoce*,
Which, for my Muse her selfe now tyred has,
Vnto an other Canto I will ouerpas.

liii

Cant. XII.



O What an endlesse worke haue I in hand,
To count the seas abundant progeny,
Whose fruitfull seede farre passeth those in land,
And also those which wonne in th'azure sky?
For much more eath to tell the starres on hy,
Albe they endlesse seeme in estimation,
Then to recount the Seas posterity:
So fertile be the fouds in generation,
So huge their numbers, and so numberlesse their nation.

i

Therefore the antique wisards well inuented,
That *Venus* of the fomy sea was bred;
For that the seas by her are most augmented.
Witnesse th'exceeding fry, which there are fed,
And wondrous sholes, which may of none be red.
Then blame me not, if I haue err'd in count
Of Gods, of Nymphs, of riuers yet vnred:
For though their numbers do much more surmount,
Yet all those same were there, which erst I did recount.

ii

All those were there, and many other more,
Whose names and nations were too long to tell,
That *Proteus* house they fild euen to the dore;
Yet were they all in order, as befell,
According their degrees disposed well.
Amongst the rest, was faire *Cymodoce*,
The mother of vnlucky *Marinell*,
Who thither with her came, to learne and see
The manner of the Gods when they at banquet be.

iii

But for he was halfe mortall, being bred
 Of mortall sire, though of immortall wombe,
 He might not with immortall food be fed,
 Ne with th'eternall Gods to bancket come;
 But walkt abroad, and round about did rome,
 To view the building of that vncouth place,
 That seem'd vnlike vnto his earthly home:
 Where, as he to and fro by chaunce did trace,
 There vnto him betid a disauentrous case.

iv

Vnder the hanging of an hideous clieffe,
 He heard the lamentable voice of one,
 That piteously complaind her carefull grieffe,
 Which neuer she before disclosd to none,
 But to her selfe her sorrow did bemone.
 So feelingly her case she did complaine,
 That ruth it moued in the rocky stone,
 And made it seeme to feele her grievous paine,
 And oft to grone with billowes beating from the maine.

v

Though vaine I see my sorrowes to vnfold,
 And count my cares, when none is nigh to heare,
 Yet hoping griefe may lessen being told,
 I will them tell though vnto no man neare:
 For heauen that vnto all lends equall eare,
 Is farre from hearing of my heauy plight;
 And lowest hell, to which I lie most neare,
 Cares not what euils hap to wretched wight;
 And greedy seas doe in the spoile of life delight.

vi

Yet loe the seas I see by often beating,
 Doe pearce the rockes, and hardest marble weares;
 But his hard rocky hart for no entreating
 Will yeeld, but when my piteous plaints he heares,
 Is hardned more with my abundant teares.
 Yet though he neuer list to me relent,
 But let me waste in woe my wretched yeares,
 Yet will I neuer of my loue repent,
 But ioy that for his sake I suffer prisonment.

vii

And when my weary ghost with griefe outworne,
By timely death shall winne her wished rest,
Let then this plaint vnto his eares be borne,
That blame it is to him, that armes profest,
To let her die, whom he might haue redrest.
There did she pause, inforced to giue place,
Vnto the passion, that her heart opprest,
And after she had wept and wail'd a space,
She gan afresh thus to renew her wretched case.

viii

Ye Gods of seas, if any Gods at all
Haue care of right, or ruth of wretches wrong,
By one or other way me woefull thrall,
Deliuier hence out of this dungeon strong,
In which I daily dying am too long.
And if ye deeme me death for louing one,
That loues not me, then doe it not prolong,
But let me die and end my daies attone,
And let him liue vnlou'd, or loue him selfe alone.

ix

But if that life ye vnto me decree,
Then let mee liue, as louers ought to do,
And of my lifes deare loue beloued be:
And if he shall through pride your doome vndo,
Do you by duresse him compell thereto,
And in this prison put him here with me:
One prison fittest is to hold vs two:
So had I rather to be thrall, then free;
Such thraldome or such freedome let it surely be.

x

But O vaine iudgement, and conditions vaine,
The which the prisoner points vnto the free,
The whiles I him condemne, and deeme his paine,
He where he list goes loose, and laughes at me.
So euer loose, so euer happy be.
But where so loose or happy that thou art,
Know *Marinell* that all this is for thee.
With that she wept and wail'd, as if her hart
Would quite haue burst through great abundance of her smart.

xi

All which complaint when *Marinell* had heard,
And vnderstood the cause of all her care
To come of him, for vsing her so hard,
His stubborne heart, that neuer felt misfare
Was toucht with soft remorse and pittie rare;
That euen for grieffe of minde he oft did grone,
And inly wish, that in his powre it weare
Her to redresse: but since he meanes found none
He could no more but her great misery bemone.

xii

Thus whilst his stony heart with tender ruth
Was toucht, and mighty courage mollifide,
Dame *Venus* sonne that tameth stubborne youth
With iron bit, and maketh him abide,
Till like a victor on his backe he ride,
Into his mouth his maystring bridle threw,
That made him stoupe, till he did him bestride:
Then gan he make him tread his steps anew,
And learne to loue, by learning louers paines to rew.

xiii

Now gan he in his griued minde devise,
How from that dungeon he might her enlarge;
Some while he thought, by faire and humble wise
To *Proteus* selfe to sue for her discharge:
But then he fear'd his mothers former charge
Gainst womens loue, long giuen him in vaine.
Then gan he thinke, perforce with sword and targe
Her forth to fetch, and *Proteus* to constraine:
But soone he gan such folly to forthinke againe.

xiv

Then did he cast to steale her thence away,
And with him beare, where none of her might know.
But all in vaine: for why he found no way
To enter in, or issue forth below:
For all about that rocke the sea did flow.
And though vnto his will she giuen were,
Yet without ship or bote her thence to row,
He wist not how her thence away to bere;
And daunger well he wist long to continue there.

xv

At last when as no meanes he could inuent,
Backe to him selfe he gan returne the blame,
That was the author of her punishment;
And with vile curses, and reprochfull shame
To damne him selfe by euery euill name;
And deeme vnworthy or of loue or life,
That had despisde so chast and faire a dame,
Which him had sought through trouble and long strife;
Yet had refusde a God that her had sought to wife.

xvi

In this sad plight he walked here and there,
And romed round about the rocke in vaine,
As he had lost him selfe, he wist not where;
Oft listening if he mote her heare againe;
And still bemoaning her vnworthy paine.
Like as an Hynde whose calfe is falne vnwares
Into some pit, where she him heares complaine,
An hundred times about the pit side fares,
Right sorrowfully mourning her bereaued cares.

xvii

And now by this the feast was throughly ended,
And euery one gan homeward to resort.
Which seeing, *Marinell* was sore offended,
That his departure thence should be so short,
And leaue his loue in that sea-walled fort.
Yet durst he not his mother disobay,
But her attending in full seemly sort,
Did march amongst the many all the way:
And all the way did inly mourne, like one astray.

xviii

Being returned to his mothers bowre,
In solitary silence far from wight,
He gan record the lamentable stowre,
In which his wretched loue lay day and night,
For his deare sake, that ill deseru'd that plight:
The thought whereof empierst his hart so deepe,
That of no worldly thing he tooke delight;
Ne dayly food did take, ne nightly sleepe,
But pyn'd, and mourn'd, and languisht, and alone did weepe.

xix

That in short space his wonted chearefull hew
Gan fade, and liuely spirits deaded quight:
His cheeke bones raw, and eie-pits hollow grew,
And brawney armes had lost their knowen might,
That nothing like himselfe he seem'd in sight.
Ere long so weake of limbe, and sicke of loue
He woxe, that lenger he note stand vpright,
But to his bed was brought, and layd aboue,
Like ruefull ghost, vnable once to stirre or moue.

xx

Which when his mother saw, she in her mind
Was troubled sore, ne wist well what to weene,
Ne could by search nor any meanes out find
The secret cause and nature of his teene,
Whereby she might apply some medicine;
But weeping day and night, did him attend,
And mourn'd to see her losse before her eyne,
Which grieu'd her more, that she it could not mend:
To see an helpelesse euill, double grieve doth lend.

xxi

Nought could she read the roote of his disease,
Ne weene what mister maladie it is,
Whereby to seeke some meanes it to appease.
Most did she thinke, but most she thought amis,
That that same former fatall wound of his
Whyleare by *Tryphon* was not throughly healed,
But closely rankled vnder th'orifis:
Least did she thinke, that which he most concealed,
That loue it was, which in his hart lay vnreuealed.

xxii

Therefore to *Tryphon* she againe doth hast,
And him doth chyde as false and fraudulent,
That fayld the trust, which she in him had plast,
To cure her sonne, as he his faith had lent:
Who now was falne into new languishment
Of his old hurt, which was not throughly cured.
So backe he came vnto her patient,
Where searching euery part, her well assured,
That it was no old sore, which his new paine procured.

xxiii

But that it was some other maladie,

xxiv

Or grieve vnknowne, which he could not discern:
So left he her withouten remedie.

Then gan her heart to faint, and quake, and earne,
And inly troubled was, the truth to learne.

Vnto himselfe she came, and him besought,
Now with faire speches, now with threatnings sterne,

If ought lay hidden in his griued thought,

It to reuale: who still her answered, there was nought.

Nathlesse she rested not so satisfide,

xxv

But leauing watry gods, as booting nought,

Vnto the shinie heauen in haste she hide,

And thence *Apollo* King of Leaches brought.

Apollo came; who soone as he had sought

Through his disease, did by and by out find,

That he did languish of some inward thought,

The which afflicted his engriued mind;

Which loue he red to be, that leads each liuing kind.

Which when he had vnto his mother told,

xxvi

She gan thereat to fret, and greatly grieve.

And comming to her sonne, gan first to scold,

And chyde at him, that made her misbelieve:

But afterwards she gan him soft to shrieue,

And wooe with faire intreatie, to disclose,

Which of the Nymphes his heart so sore did mieue.

For sure she weend it was some one of those,

Which he had lately seene, that for his loue he chose.

Now lesse she feared that same fatall read,

xxvii

That warned him of womens loue beware:

Which being ment of mortall creatures sead,

For loue of Nymphes she thought she need not care,

But promist him, what euer wight she weare,

That she her loue, to him would shortly gaine:

So he her told: but soone as she did heare

That *Florimell* it was, which wrought his paine,

She gan a fresh to chafe, and grieve in euery vaine.

Yet since she saw the streight extremitie,
 In which his life vnluckily was layd,
 It was no time to scan the prophecie,
 Whether old *Proteus* true or false had sayd,
 That his decay should happen by a mayd.
 It's late in death of daunger to aduize,
 Or loue forbid him, that is life denayd:
 But rather gan in troubled mind deuize,
 How she that Ladies libertie might enterprize.

xxviii

To *Proteus* selfe to sew she thought it vaine,
 Who was the root and worker of her woe:
 Nor vnto any meaner to complaine,
 But vnto great king *Neptune* selfe did goe,
 And on her knee before him falling lowe,
 Made humble suit vnto his Maiestie,
 To graunt to her, her sonnes life, which his foe
 A cruell Tyrant had presumptuouslie
 By wicked doome condemn'd, a wretched death to die.

xxix

To whom God *Neptune* softly smyling, thus;
 Daughter me seemes of double wrong ye plaine,
 Gainst one that hath both wronged you, and vs:
 For death t'adward I ween'd did appertaine
 To none, but to the seas sole Soueraine.
 Read therefore who it is, which this hath wrought,
 And for what cause; the truth discover plaine.
 For neuer wight so euill did or thought,
 But would some rightfull cause pretend, though rightly nought.

xxx

To whom she answerd, Then it is by name
Proteus, that hath ordayn'd my sonne to die;
 For that a waift, the which by fortune came
 Vpon your seas, he claym'd as proprietie:
 And yet nor his, nor his in equitie,
 But yours the waift by high prerogatiue.
 Therefore I humbly craue your Maiestie,
 It to repleuie, and my sonne repriue:
 So shall you by one gift saue all vs three aliue.

xxxi

He graunted it: and streight his warrant made,
Vnder the Sea-gods seale autenticall,
Commaunding *Proteus* straight t'enlarge the mayd,
Which wandring on his seas imperiall,
He lately tooke, and sithence kept as thrall.
Which she receiuing with meete thankefulnesse,
Departed straight to *Proteus* therewithall:
Who reading it with inward loathfulnesse,
Was grieved to restore the pledge, he did possesse.

xxxii

Yet durst he not the warrant to withstand,
But vnto her deliuered *Florimell*.

xxxiii

Whom she receiuing by the lilly hand,
Admyr'd her beautie much, as she mote well:
For she all liuing creatures did excell;
And was right ioyous, that she gotten had
So faire a wife for her sonne *Marinell*.
So home with her she streight the virgin lad,
And shewed her to him, then being sore bestad.

Who soone as he beheld that angels face,
Adorn'd with all diuine perfection,
His cheared heart eftsoones away gan chace
Sad death, reuiued with her sweet inspection,
And feeble spirit inly felt refection;
As withered weed through cruell winters tine,
That feeles the warmth of sunny beames reflection,
Liftes vp his head, that did before decline
And gins to spread his leafe before the faire sunshine.

xxxiv

Right so himselfe did *Marinell* vpreare,
When he in place his dearest loue did spy;
And though his limbs could not his bodie beare,
Ne former strength returne so suddenly,
Yet chearefull signes he shewed outwardly.
Ne lesse was she in secret hart affected,
But that she masked it with modestie,
For feare she should of lightnesse be detected:
Which to another place I leaue to be perfected.

xxxv

COMMENTARY

Guide references are to stanza and line.

Notes not otherwise assigned are by the Editor. Editorial comment upon notes is either included in square brackets or designated EDITOR.

In quotations from the *Iliad* and the *Odyssey*, the translations of Lang, Leaf, and Myers, and of Butcher and Lang have been followed. References to Malory in the notes from Miss Walther are to page and line in the reprint of Caxton's edition by H. O. Sommer, 3 vols., London, 1889-1891.

Editions, books, and periodicals frequently cited will be referred to under the following abbreviations:

EDITORS AND COMMENTATORS

- | | |
|------------|--|
| HUGHES. | Works of Spenser, ed. John Hughes. 1715. |
| JORTIN. | Remarks on Spenser's Poems [by John Jortin]. 1734. |
| WARTON. | Observations on the Fairy Queen of Spenser, by Thomas Warton.
2nd ed., 1762. [1st ed., 1754.] |
| UPTON. | Spenser's Faerie Queene, ed. John Upton. 1758. |
| CHURCH. | The Faerie Queene, ed. Ralph Church. 1758. |
| TODD. | Works of Spenser, ed. H. J. Todd. 1805. |
| COLLIER. | Works of Spenser, ed. J. P. Collier. 1862. |
| JOYCE. | Spenser's Irish Rivers, by P. W. Joyce. Fraser's Magazine (1878). |
| WALTHER. | Malory's Einfluss auf Spenser's Faerie Queene, by Marie Walther.
c. 1895. |
| SAWTELLE. | Sources of Spenser's Classical Mythology, by A. E. Sawtelle. 1896. |
| DODGE. | Spenser's Imitations from Ariosto. <i>PMLA</i> (1897, 1920). |
| HEISE. | Die Gleichnisse in Edmund Spenser's Faerie Queene und ihre Vorbilder, by Wilhelm Heise. 1902. |
| RIEDNER. | Spensers Belesenheit. 1 Theil: Die Bibel und das klassische Altertum, by Wilhelm Riedner. 1908. |
| ROSENTHAL. | Spensers Verhaeltniss zu Chaucer, by Bruno Rosenthal. 1911. |
| CORY. | Spenser: A Critical Study, by H. E. Cory. 1917. |
| OSGOOD. | Spenser's English Rivers, by Charles G. Osgood. Transactions of Connecticut Academy (1920). |
| CARPENTER. | Reference Guide to Spenser, by F. I. Carpenter. 1923. |
| LOTSPEICH. | Classical Mythology in the Poetry of Edmund Spenser, by Henry G. Lotspeich. 1932. |

For references to authors not in this list, consult the Bibliography.

PERIODICALS

Abbreviation	Title
<i>Engl. St.</i>	Englische Studien
<i>JEGP</i>	Journal of English and Germanic Philology
<i>MLN</i>	Modern Language Notes
<i>MLQ</i>	Modern Language Quarterly
<i>MP</i>	Modern Philology
<i>MLR</i>	Modern Language Review
<i>NQ</i>	Notes and Queries
<i>PMLA</i>	Publications of the Modern Language Association of America
<i>PQ</i>	Philological Quarterly
<i>RES</i>	Review of English Studies
<i>SP</i>	Studies in Philology

Poems

<i>Aen.</i>	Aeneid
<i>F. Q.</i>	Faerie Queene
<i>Ger. Lib.</i>	Gerusalemme Liberata
<i>Il.</i>	Iliad
<i>Inf.</i>	Inferno
<i>Kn. T.</i>	Knights Tale
<i>Met.</i>	Metamorphoses
<i>Od.</i>	Odyssey
<i>Orl. Fur.</i>	Orlando Furioso
<i>Orl. Inn.</i>	Orlando Innamorato
<i>P. L.</i>	Paradise Lost
<i>P. R.</i>	Paradise Regained
<i>Par.</i>	Paradiso
<i>Purg.</i>	Purgatorio
<i>Rin.</i>	Rinaldo
<i>Sh. Cal.</i>	Shepheardes Calendar
<i>Theb.</i>	Thebais

PROEM

i-ii. LILIAN WINSTANLEY (*The Faerie Queene, Book I*, pp. lxxvi-lxxvii). Another matter worthy of attention is the enormous stress which Castiglione, like Spenser, lays upon friendship and upon love. Castiglione considers that a really romantic friendship between man and man is one of the chief inspirations of life: he says: "And albeit some wicked and prophane taste of this holye name of friendship, yet is it not for all that to be so rooted oute of mennes mindes, and for the trespasse of the yll, to deprive the good of so great a felicitie. And I beleave verely for my parte, there is here emong us moe than one couple of friends, whose love is indissoluble and without any guile at all, and to endure untill death, with agreement of will, no less than those menne of olde time, whom you mentioned right nowe."

This is exactly the view of friendship that is developed in the fourth book of Spenser's *Faerie Queene*. [Sts. quoted.]

Again, in Castiglione as in most of the Italian humanists, love and friendship are interpreted very largely through the medium of the erotic dialogues of Plato: the *Phaedrus* and *Symposium*. Both love and friendship are regarded as being essentially emotional crises in the soul, leading to inspiration and to a high standard of life; friendship is entirely spiritual and love mainly spiritual. Here again Spenser adopts the method of Castiglione though he probably knew Plato far better than the Italian author himself, and nothing could well be more direct and immediate than the Platonic influence in *The Faerie Queene*.

H. J. C. GRIERSON (*Cross Currents in English Literature of the XVIIth Century*, pp. 36-7). So Spenser restates the contention of Petrarch and Dante touching the ennobling power of love,—that love is the passion which quickens every virtue in the noble heart as the sun turns clay into diamonds. But Spenser is more akin to Petrarch than to Dante. For Dante carried through the doctrine of the ennobling power of love to its transcendental conclusion, when the Beatrice of his youthful adoration became divine theology, his guide through all the ardours and splendours of heaven. His doctrine is summed up in the lines in which he describes his last sight of her after St. Bernard has taken her place [*Par.* 31. 70-93, Carey's trans., quoted]. . . . In that sublime passage earthly passion is fused and sublimated into religious devotion. Beatrice smiles, but then turns back to God from Whom came, and in Whom is made perfect, her love for Dante. One may keep the lines in mind to use, in the way Arnold suggested, as a touchstone with which to test Spenser's religious verse, and so to realise the difference between a poet who has accessions of pious feeling and a great religious poet. For Spenser is more akin to Petrarch than to Dante. For him too love is at once an ennobling inspiration and a stumbling-block in the heavenward journey. For all his protest against Burleigh's condemnation, in the end he cries "peccavi" (*An Hymne of Heavenly Loue* 8-11):

Many loose lays (Ah, woe is me the more)
In praise of that mad fit, which fools call loue,
I haue in the heat of youth made heretofore
That in light wits did loose affection moue.

The primary reference may be to the *Hymne of Love*, but it must also be to the large place given to the theme of love in *The Faerie Queene*, and imply an admission that he had not quite achieved the great Christian poem of which he had dreamed in setting out.

i. 1-2. UPTON (*A Letter concerning a new Edition of Spenser's Faerie Queene*, p. 7). He hints at the neglect and slights of the otherwise great man (Lord Burghley).

LOWELL (*Literary Essays* 4. 292). If Lord Burleigh could not relish such a dish of nightingales' tongues as the *Faery Queen*, he is very much more to be pitied than Spenser. The sensitive purity of the poet might indeed well be wounded when a poem in which he proposed to himself "to discourse at large" of "the ethick part of Moral Philosophy" could be so misinterpreted.

ii-iii. E. B. FOWLER (*Spenser and the System of Courtly Love*, pp. 6-7) observes that in the courtly system of love, love is the source of all martial glory. He cites Bédier, *De Nicolao Museto*, p. 25:

D'amors vient joie et honor ausiment,
 Ne nuls ne puet avoir entierement
 Prix ne valor, s'amor ne le jostise.

He also cites Chaucer, who says that save Hector, Troilus was the most feared warrior in Troy (*Troilus and Criseyde* 3. 1776-8):

And this encrees of hardinesse and might
 Cam him of love, his ladies thank to winne,
 That altered his spirit so with-inne.

In this connection he quotes Proem 2 and 3 and *F. Q.* 3. 3. 1, 2; 3. 4. 12. [Cf. notes on 4. 10. 26. 8-9 below.]

ii-iii. See Appendix, p. 305.

ii. 6-7. See UPTON's note on 3. 3. 1 in Book III, p. 223.

7. COLLIER. In this line, and in the last line of the preceding stanza, Spenser seems to have had in his mind the titles of two poetical works of considerable reputation in their day: one was G. Gascoigne's *Weeds*, a collection of "vaine poemes" of a miscellaneous character, first printed in 1575 and again in 1587; and the other, Ulpian Fulwell's *Flower of Fame*, an extravagant eulogy of the father of Queen Elizabeth: the most interesting portion of it now is a sort of ballad on the death of James IV, slain, as the author states, "at Scottish Fielde, Anno 1513." It was printed in 1575.

iii. 6-9. UPTON. Socrates, aptly so called; who oftentimes in the shady groves of Academus lectured his pupils on the divine subject of Love. His pupils were Alcibiades, Phaedrus, Critias, etc. He mentions one for the rest. Critias was one of the thirty Tyrants at Athens; and an apostate, as well as Alcibiades, from the doctrines of his divine master. See Xen., *Ἀπομ.* [*Memorabilia of Socrates*] 1. 2. 12.

A. E. TAYLOR (*MLR* 19. 208-9). The "father of Philosophie" is Socrates, who is twice over called "parens philosophiae" by Cicero, *de Finibus* 2. 1. 1, "Socrates, qui parens philosophiae iure dici potest"; *de Nat. deor.* 1. 34. 93, "Socratem ipsum, parentem philosophiae." "Shaded oft from sunne" is an allusion to the famous passage about the plane-tree under which Socrates and Phaedrus held their conversation, Plato, *Phaedrus* 230b, ["There is the lofty and spreading plane-tree, and the agnus castus high and clustering, in the fullest blossom and the greatest fragrance."] It was, however, not with Critias but with Phaedrus that Socrates held the conversation under the plane. How comes Spenser to make the mistake? Probably he confuses the *Phaedrus* with the other great "erotic" discourse, the *Symposium*. But Critias is no more present in the *Symposium* than in the *Phaedrus*. It is, however, notorious that Alcibiades plays a very prominent part in the *Symposium* and we learn from the dialogue that Alcibiades "posed" as the "Belamy" of Socrates. Alcibiades and Critias are frequently coupled together, by writers from Xenophon onwards, as politicians who had been associates of Socrates and had damaged him in the eyes of his countrymen by their misdeeds. Spenser may well have been thinking of the conjunction of the names in Cicero, *de Oratore* 3. 34. 139, "Quid Critias, quid Alcibiades? civitatibus suis quidem non boni, sed certe docti atque eloquentes, nonne Socraticis erant disputa-

tionibus eruditi?" A confusion of Critias with Alcibiades and a further confusion of the *Phaedrus* with the *Symposium* will then explain the statement that Socrates used to discourse "in the shade" with Critias about love.

[See notes on *F. Q.* 2. 7. 52. 5-9, Book II, pp. 263-4.]

9. UPTON. These reflections cast on the Stoicks, as rigid and severe in their notions of love, are not true. Zeno differed from Plato in manner more than in matter: and all the Stoicks looked up to Socrates as the father of true philosophy. I will venture to say, Spenser *should* have written: "The which those Cynicke censours cannot well deny."

v. 2-4. UPTON. He calls Cupid the dearling dove of Venus; desiring him to chase from Q. Elizabeth "imperious feare," i. e. all that which in her occasions fear. Perhaps "Fear" should have been printed as a person: "imperious Fear" thus attending the throne of the Queen, resembles Feare that usually attended on Mars. See Homer, *Il.* 4. 440; 11. 37; 15. 119.

7. UPTON. He calls her in 4. 10. 47. 8 "mother of laughter." Cf. Homer, *Il.* 3. 424.

LOTSPEICH. Several passages seem reminiscent of the Homeric "Φιλομειδῆς Ἀφροδίτη." Thus 1. 6. 16. 7 . . . and 4. 10. 47. 8 [see notes thereon]. . . . Cf. also 4. 10. 56. 4 and *Amoretti* 39 [and note].

CANTO I

i. 4. UPTON. Cf. 3. 12. 30, 37.

6-9. UPTON. The poet speaks in his own person, how he himself is affected in the meer relation: so Ariosto, while he is relating the story of Angelica going to be devoured of the monster, turns to himself, [*Orl. Fur.*] 8. 66: "Io no'l dirò, chè sì il dolor mi muove."

ii. UPTON. Spenser loves to anticipate his tales, and to raise expectation and suspense. This is cleared up in *F. Q.* 4. 10. 7 [and 10].

WALTHER (p. 52). Malory 558. 27 ff. Epinogris und Palomydes klagen um ihre Liebe. "Nay, nay, sayde syr Epinogris, your sorowe is but Japes to my sorowe, for I rejoyced my lady and wanne her with my handes, and loste her ageyn allas that daye."

iii. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 121-2). Spenser here makes use of the well-known custom of giving masques on the occasion of celebrated marriages. (Evans notes, *English Masques* xxv ff., that about 1572 Gascoigne was called in to write words for a masque to be performed at a double marriage in the family of Viscount Montacute). He further reveals his intimate knowledge of the rules and customs governing such entertainments in his explanation of the rape of Amoret. To the initiated his account would seem plausible enough for several reasons. In the first place, according to the custom in such cases the maskers mingled with the company and invited them to dance. (In an oft-quoted passage from Hall we are told that on Epiphany night, 1513, the maskers

came in and desired the ladies to dance. Some danced and some refused because at that time the custom was new. *Chronicle*, London, 1809, p. 526: "And after thei daunced and commoned together, as the fashion of the Maske is, thei toke their leave and departed. . . .") Moreover, on such occasions it was the custom—"By way of sport, as oft in maskes is knowen"—to abduct the bride. (To one who understood the rules of the game the successful use of the ruse in the abduction of Amoret would imply no reflection on the gallantry or alertness of Scudamour, for according to Martial d'Auvergne [*Les arrêts d'amours*, Amsterdam, 1731, p. 473] among the ordinances governing the performance of such shows was the following: "*Item*, que pendant que les dictz masqués danceront ou entretiendront les damoyelles, est estroitement deffendu à tous marys, & amys, d'empescher iceux masqués en leur parler, ny escouter, ou approcher d'iceux masqués & damoyelles de six piedz près, de ne regarder ou faire signe aux dictes damoyelles de se retirer, sur peine d'estre declarés jaloux.") That lovers used the disguise afforded by the masque, not only to meet their ladies, but also to steal them away is a matter of common knowledge to students of Shakespeare. (In *Romeo and Juliet* 1. 2. 97-8 Romeo goes to the masquerade ball at Capulet's in order to meet Rosaline. In the last act of *Merry Wives* Fenton, the favored lover, circumvents the scheming parents and steals Nan Page during the performance of a fairy anti-masque. The point is noted by Odell, *The Masques in Shakespeare's Plays*, U. of Chicago Diss., Chicago, 1911, pp. 23 ff.)

See Appendix to Book III, "Masque of Cupid," pp. 353-366.

xiii. UPTON. Compare *F. Q.* 3. 9. 20 ff. . . . Milton seems to have imitated this picturesque image, *P. L.* 4. 304 [-7]:

She, as a veil, down to the slender waist
Her unadorned golden tresses wore
Dishevel'd; but in wanton ringlets wav'd,
As the vine curls her tendrils.

. . . Spenser says "crested," from the Latin "cristatus," tufted, plumed, etc. in allusion to the "hairy beames" which those meteors fling out. . . ." [See notes on 3. 1. 16. 5-9 in Book III, pp. 205-7.]

1-3. WARTON (1. 209-210). Marfisa thus discovers herself [*Orl. Fur.*] 26. 28:

Al trar degli elmi tutti vider come
Havea lor dato ajuto una donzella.
Fa conosciuta a l'auree crespe chiome
Ed a la faccia delicata. . . .

Harrington [26. 23. 7-8, 24. 1-2]:

Now when Marfisa had put off her bever,
To be a woman everie one perceive her.
Her golden hair trust up with careless grace,
Her forehead faire. . . .

A few stanzas before she is compared to Bellona (st. 24), "Stimato egli hauria lei forse Bellona." So our author, st. 14: . . .

Spenser's Britomart is a manifest copy of Ariosto's Bradamante and Marfisa.

DODGE (*PMLA* 12. 202). More probably imitated from *Orl. Fur.* 32. 79, 80, already used in 3. 9. 20-1. [See notes in Book III, pp. 277-8.]

6-9. JORTIN. Spenser here gives a description of what we call Aurora Borealis.

H. H. BLANCHARD (*SP* 22. 214-5) cites *Ger. Lib.* 20. 20. 1-4:

Parve che nel fornir di tai parole
Scendesse un lampo lucido e sereno,
Come tal volta estiva notte suole
Scoter dal manto suo stella o baleno.

xiv. DODGE (*PMLA* 12. 202). Cf. *F. Q.* 3. 9. 23.

6. See WARTON's note on 13. 1-3 above.

LOTSPEICH (p. 42) cites *Visions of Bellay* 15, where, he says, "Spenser has apparently taken Du Bellay's 'la soeur du grand Typhie' (*Songe* 15) to mean Bellona, which would make her one of the Titans." Cf. 7. 6. 32. 4-9.

xix ff. See SAWTELLE's note on 1. 26. 7, and Appendix, pp. 325-6.

DODGE (*PMLA* 12. 202). Cf. Alcina seeking Invidia and bringing her up to the world to work mischief, in the *Cinque Canti* 1. 38 ff. The *Cinque Canti* were, in Spenser's day, commonly printed as an appendix to the *Furioso*.

LOTSPEICH (p. 41). Spenser's starting point was probably *Aen.* 6. 280-1.

xx-xxv. M. Y. HUGHES (*Virgil and Spenser*, pp. 379-381). Spenser's final reminiscence of Virgil's Sixth Book was a set piece of allegorical pageantry, the description of Ate's house with which he broke ground for the "Legend of Friendship." . . . Virgil's mysterious realms of death here became an outpost of the Christian retributive hell. His personifications of the ills which haunt the end of life became frankly the plagues meted out to the world's imperial sinners. Spenser was caught for the second time by the lure of the historical pageant of fallen pride with which he closed his great description of Lucifera's court in Book I. His theme was that of Chaucer's Monk, treated in its most grandiose, historical shape. It was the essentially religious theme of Gothic tragedy applied to history, and here faintly supported by Virgil's authority. The "riven walls" of Ate's palace are indistinguishable from Lucifera's dungeon. [*F. Q.* 1. 5. 46 quoted.] Among Lucifera's prisoners are Croesus, Antiochus, Nebuchadnezzar, and all "The antique ruins of the Romanes fall." Her identity with Ate is proved by the presence of the same prisoners [not quite] in Ate's palace outside hell-gate (st. 22). The allegory here and in the myth of Lucifera, Duessa, and Night in Book I is the same. It simply reduces to its lowest terms the Christian doctrine of retribution in the future. The "divine Virgilian pity" assumes a strange guise in these pictures of the gates of hell as a theater for the entertainment of those who took a moralizing or a sentimental pleasure in sad stories of the deaths of kings.

EDITOR (C. G. O.) Nimrod is the only character common to the two passages and the emphasis in each case is different—in the first chiefly on Pride and Greed, in the second on Strife. Mr. Hughes here seems to overlook the medieval conception and tradition of tragedy.

xx. 1, 6-7. GRACE W. LANDRUM (*PMLA* 41. 541). Cf. Matthew 7. 13.

4. TODD. Spenser probably had here in mind the opening of Dante's *Inferno*.

EDITOR. Why more than Virgil, Boccaccio, or a dozen more? See Editor's note on 5. 32 ff. below.

6. TODD. "Win the way out." Compare Milton, *P. L.* 2. 1016, where Satan,

through the shock
Of fighting elements, on all sides round
Environ'd, wins his way.

xxi-xxiii. UPTON. This description seems imaged from the temple of Mars in Statius, *Theb.* 7. 40, etc. And from the same temple described in Chaucer's *Knight's Tale* [Skeat's ed. 1112-1192].

LOTSPEICH (p. 41). Comparison shows that Spenser had both of these before him and seems in addition to have drawn from Chaucer the device of using myth and history in sts. 22-3. The parallels may be indicated briefly: st. 20. 5, "thornes and barren brakes"; cf. *Kn. T.* 1977-8, *Theb.* 7. 40. St. 21, "ragged monuments"; cf. *Kn. T.* 1995 f., the paintings on the wall (from *Theb.* 7. 47-53). St. 21. 7-9; cf. *Theb.* 7. 54. St. 24, "private persons"; cf. *Kn. T.* 1995-2030.

xxi. See FOWLER's note on *F. Q.* 3. 11. 28 in Book III, p. 292, and FREDERICK HARD's article in Appendix VIII in Book III, pp. 394-9.

xxii. 5-6. See notes on 2. 7. 55. 1-3 in Book II, pp. 265-6; 3. 9. 34-6 in Book III, p. 280.

7. GRACE W. LANDRUM (*PMLA* 41. 541). Cf. Genesis 10. 9.

8. UPTON. 1 Maccabees 1. 7-8: "So Alexander reigned twelve years, and then died, and his servants bare rule every one in his place, and after his death they all put crowns upon themselves, so did their sons after them many years, and evils were multiplied in the earth." Authors do not agree how the vast empires of Alexander the Great after his death were divided; nor particularly amongst whom. Dr. Prideaux, in his *Connection of the History of the old and new Testament*, 1. 410, tells us, "that the governments of the empire being divided among the chief commanders of the army, all went to take possession of them, leaving Perdiccas at Babylon, to take care of Aridaeus. For some time they contented themselves with the names of governors, but at length took that of kings. As soon as they were settled in their provinces, they all fell to leaguings and making war against each other, 'till thereby they were, after some years, all destroyed to four; these were Cassander, Lysimachus, Ptolemy, and Seleucus; and they divided the whole empire between them. . . . To those four mentioned above, perhaps Spenser added Antigonus, which make up his number five. . . . Concerning the divisions of Alexander's conquered kingdoms, see Q. Curtius, ed. Snakenburg, 2. 814.

xxiii. 1-5. SAWTELLE (p. 77). Cf. 6. 10. 13; *Virgils Gnat* 41-2. These passages all refer to the bloody contest between the Lapithae and the Centaurs at the marriage of Pirithous, one of the Lapithae, and Hippodamia. On this occasion

Eurytus, one of the Centaurs, made an attempt upon the bride, and a bloody fray ensued. Compare *Met.* 12. 210 ff.

LOTSPEICH (p. 77). Sawtelle cites *Met.* 12. 210, but this tells more of Theseus fighting the Centaurs; the Lapiths figure but little, whereas in Spenser they are most prominent. Spenser remembered the episode chiefly as a victory of the Lapiths over the Centaurs who, for him, would represent powers of evil. For this emphasis he is probably indebted to Natalis Comes 7. 4, where he could also find his details. (*Ibid.*, p. 68.) At 4. 1. 23 Spenser alludes to Hercules' fight with the Centaurs, but seems to confuse it with the battle of the Centaurs at the wedding of Pirithous (cf. "bloodie feast," "drunken soules"). He is probably following Boccaccio's similar confusion (13. 1): "Centauros insolentes, volentesque Hippodamiam nuptiarum die surripere Pirithoo Hercules acri bello superavit." Classical references to Hercules' fighting the Centaurs are scanty and cryptic; cf. *Met.* 9, 191; 12. 536-541.

3-4. UPTON. This is a parody of Homer, *Il.* 1. 3: ["and hurled down unto Hades many strong souls of heroes."]

6-9. JORTIN. Apollonius Rhodius and Valerius Flaccus mention some quarrels that arose amongst the Argonauts, and the former introduces Orpheus pacifying them by playing on his harp. They say nothing of any contention they had for the golden fleece: but perhaps Spenser means, that falling out they forgot the golden fleece, for the sake of which they were engaged in so dangerous an expedition. If that be his meaning, it is ill express'd. And that it is his meaning, is probable from what he says, *Sonnet* 44:

When those renowned noble peers of Greece
Through stubborn pride among themselves did jar,
Forgetful of the famous golden Fleece,
Then Orpheus with his harp their strife did bar.

See SAWTELLE's and LOTSPEICH's notes on 2. 12. 43-5 in Book II, p. 373. LOTSPEICH adds to Sawtelle's references *Virgils Gnat* 210; 397-400; *F. Q.* 4. 2. 1; *Amoretti* 44. He refers also (p. 94) to the account by Nat. Com. 7. 14. See also notes on 4. 2. 1. 6-9.

xxvi. 7. UPTON. Ate was originally in heaven, but flung from thence by Jupiter: so Homer tells the story [*Il.* 19. 91-128]. But Ate being the same as Discord, and Discord being of hellish brood, Spenser takes what mythology he likes best; or sometimes varies from all, as his subject or fancy leads him.

SAWTELLE (pp. 32-3). Hesiod (*Theog.* 230) says she was the daughter of Eris, who, in turn, was the daughter of Night, who was born of Chaos. Such an ancestry would warrant Spenser in saying that Ate was "borne of hellish brood," and would, indeed, furnish him with a suggestion for that marvelous allegorical picture of the "mother of debate" and her abode which he draws at length in st. 19 ff. What but the imagination of Spenser could have produced that image . . . ?

xxvii-xxix. LOTSPEICH (pp. 40-1). The description of her [Ate's] physical appearance is apparently original, but may have received suggestions from *Theb.* 7. 50 and Boccaccio 1. 3, who describes Litigium as [having] "turpem et inhonestam faciem," and goes on to say that she is a force acting for the confusion of the elements, hostile to Concord.

xxviii. K. WAIBEL (*Engl. St.* 58. 341) cites Fletcher, *Purple Island* 7. 63.

6. See Appendix to Book I, "On the Propriety of the Allegory," p. 364.

xxix-xxx. See Appendix, pp. 283, 310.

xxx. 2-4. GRACE W. LANDRUM (*PMLA* 41. 541). Cf. Psalms 145. 9. [Also Psalms 100. 5.]

8-9. UPTON. This golden chain . . . is taken from Homer [*Iliad* 8. 18-27. Cf. notes on 1. 5. 25. 5 in Book I, p. 233; on 1. 9. 1. 1-2; *ibid.*, p. 264; on 2. 7. 46-8 in Book II, p. 261; and on 10. 35 below.]

xxxii. 4. WARTON (1. 189). There was an old romance which celebrated the achievements of Blandamour; which Spenser might have seen. If he had not, he probably drew the name from this hint of Chaucer (*Rime of Sir Thopas* 3402) [Skeat's ed. 2087-2090]:

Men spoken of romances of pris,
Of Horne-child, and Ipotis,
Of Bevis, and Sir Gie,
Of Sir Libeaux, and Blandamoure.

F. P. MAGOUN (*MP* 25. 129-131). Now quite regardless of such allegorical or other interpretation as Spenser may have intended to place upon the character who bears this name; whether by some sort of etymologizing Spenser may have intended a connection with the adjective "bland," it would seem that Warton was correct in thinking that Spenser drew the name "Blandamour" from the character mentioned in *Canterbury Tales*, B2090 and known today as "Pleyndamour."

Although the Six-Text edition offers variants here (to-wit: "Pleyndamour," "Playndamour," "Plendamour"), none are especially close to the Spenserian "Blandamour." Turning, however, to the printed editions one finds, from that of the elder Thynne in 1532 to Stow's in 1561, only "Blaindamoure," "Blayndamoure." (In referring to the "printed editions" I mean the editions cited here and below, accessible to me in the Harvard College Library: Thynne, 1532, in Skeat's facsimile ed., p. 189, "Blayndamoure"; Thynne, no date—see E. P. Hammond, *Manual*, p. 119, printed by Toye, fol. lxxiii^r, "Blayndamoure"; *ibid.*, printed by Petit, fol. lxxii^r, "Blayndamoure"; Stow, 1561—two variant issues, with and without cuts, respectively, fol. lxx^v, "Blaindamoure." Pynson, 1526, sig. P iii, reads "Playndamour." The error, introduced by Thynne, was not corrected until Tyrwhitt's ed. over two centuries later. The edition of 1561 is the latest to come in question since Books 4 and 5 of the *Fairy Queen*, those in which "Blandamour" is mentioned, were published in 1596. The University of Chicago photo-stats show that Caxton 1 and 2 have "playndemour.") This form [Blaindamoure, Blayndamoure] is obviously close to Spenser's "Blandamour," and since there is no reason to suppose that Spenser knew anything but the editions current in his day (i. e., printed edd. *vs.* MSS), "Blaindamoure" of these editions may well be regarded as his source.

"Blandamour[e]" in Warton's quotations from *Canterbury Tales*, B2087-2090 is interesting in its exact agreement with the form occurring in Spenser, and is explained by the fact that Warton took his quotation either from Speght's second edition (1602) or the reissue of the same in 1687; in these, and only in these, is

the spelling "Blandamoure." (1602, printed by Islip and by Bishop, fol. 67^r; 1687, fol. 125^r. In 1721 Urry, p. 146, reverts to "Blaindamoure." In 1775 Tyrwhitt corrects to "Plaindamour," the form of the Six-Text ed. and of Skeat, Koch, etc. The edition of 1598, Speght, has "Blaindamoure," fol. 70^v.)

Warton, then, seems to be right and, like Spenser, appears to have known only the spelling of "Pleyndamour" with "B." Why Spenser altered "Blaindamoure" (the form in editions current in his day) to "Blandamour" (the form only in editions of the *Canterbury Tales* issued after the appearance of Books 4 and 5 of the *Fairy Queen*) can perhaps not be definitely determined. He may have adapted "Blaindamoure" to the Latin "blandus"; he may have misread the *ain* of Stow and of certain earlier editors as *an*; he may conceivably have known a MS in which the reading "Blandamour" actually occurred (but no such MS is known to me). But this is mere speculation, in the course of which one naturally asks why the Chaucer editions of 1602 and 1687 print "Blandamour." Was the editor influenced by Spenser? (On this cf. Skeat's suggestion on possible Miltonian influence on Tyrwhitt.) Do both Speght and Spenser derive from a common (unknown) original with "an" instead of "ain"? Or is this agreement a mere coincidence? I cannot pretend to answer these questions.

xxxiv. 5. CHURCH. Cf. *F. Q.* 3. 1. 4. 9. [See also 3. 9. 13-6.]

xxxv. UPTON (*A Letter concerning a new Edition of Spenser's Faerie Queene*, p. 8). But it seems more plain that Blandamour and Paridell are the Earls of Northumberland and Westmorland, who engaged in the cause of the Queen of Scotland. Blandamour is the Earl of Northumberland, because the poet calls him "The hot-spurre Youth." This was the well known name of the young Percy, in the reign of K. Henry IV. And Paridell is the Earl of Westmorland, so famous for his many love-intrigues. . . .

5. UPTON. So the famous young Percy, son of the Earl of Northumberland, was called in the reign of Henry IV. [The *NED* cites in 1460 Capgrave, *Chron.* (Rolls) 243.] Is not this saying as plain as the genius of this kind of poetry admits, that by Blandamour, I covertly mean in the historical allusion, the unfortunate Earl of Northumberland? This I mentioned formerly, and am still of the same opinion.

TODD. Without questioning Mr. Upton's historical conjecture, I must observe, however, that the phrase "hot-spurre" was at this time generally used. Thus, in G. Harvey's *Four Letters* . . . , 1592, Sig. E 4 b, "Cormorants, and drones; dunces, and hypocriticall hoat-spurres; earth-worms," etc.

COLLIER. It would be easy to multiply instances, earlier and later: in Fenne's *Frutes*, 1590, fol. 59, we read, "A yong gentleman of Rome named Minutius . . . being a hotspur, an over desperate youth"; and on the very next page Fenne again uses the same word—"this young hotespur."

EDITOR. The *NED* cites one other instance of the general use of the phrase before Spenser. In Holinshed's *Chronicle* (1586) 2. 97, J. Hooker's *Girald. Irel.*: "He was . . . in matters of importance an headlong hotspur."

xxxix. 2-3. UPTON. Hence he is named Scudamour from bearing in his shield the god of love; as Spenser himself explains it: "scudo del amore." This was the

shield of Alcibiades: so Plutarch in his life, "His shield, which was richly gilded, had not the usual ensigns that the Athenians bore; but a Cupid with a thunderbolt in his hand" [16. 2]. [See note on 3. 11. 7. 7-9 in Book III, p. 290.]

TODD. Mr. Upton says [Book III, p. 290], he was credibly informed that, among the late Lord Scudamore's old furniture, was found a shield with the very device here mentioned by Spenser. . . . Nothing can be more likely; the very name indeed bespeaks the blazonry, "scudo d'amore"; or, to use the words of an ingenious antiquarian (Gibson's *Antiq. of the Family of Scudamore*, Lond. 1727, p. 55), the family of Scudamore derived this surname "from their bearing 'Scutum Amoris Divini,' the Shield of Divine Love; which was anciently their Arms; and in all probability, was given upon some gallant action done by them in defence of the Christian Faith."

xl. 9. UPTON. This is a proverb, used by Epicharmus, and cited by Aeschines the Socratic in his dialogue *Περὶ Θανάτου*. 'Α δὲ χεῖρ τὰν χεῖρα νίζει, δός τι καὶ λάβε τι. 'Tis a trochaic verse, not quite compleated. But Spenser did not read νίζει, but κνίζει "Manus manum fricat." See Erasmus in his *Adages*.

COLLIER. Spenser seems to have been the first to put it into English.

EDITOR. This dialogue is otherwise the *Axiochus*, which Spenser translated. He renders the proverb thus (Sig. A 4^v): "For that same notable man used to teach none without wages, hauing alwaies in his mouth that saying of *Epicharmus*, One hand rubbeth another: give somewhat and somewhat take." See F. M. Padelford's edition, pp. 27 and 46. Since Upton does not mention Spenser's translation in this connection, it would seem that he had never seen a copy when he proposed to print it. See Padelford's ed., pp. 1 and 16.

xlii. A. A. JACK (*A Commentary on the Poetry of Chaucer and Spenser*, p. 351). When we read [this] verse . . . our minds are filled with an image much too big for the particular occasion. Such poetry we would not forego, and, indeed, it is of great service to the reader as affording a momentary relief from fancy, and enabling him to the following fancies to give again a refreshed attention; but it does destroy such illusion of reality as the run of the narrative has succeeded in imparting to the adventures. And this is markedly evident where the events, episodic to the main story, are so obviously mere romantic fabling that one reads of them without real interest at all.

C. W. LEMMI (*PQ* 7. 223). Cf. Trissino, *L'Italia Liberata dai Gotti* 4. 540 ff.:

Come quando s'incontra in mez'al mare
Garbino e Greco; onde con gran rimbombo,
Si muove l'acqua, e s'urta onda con onda,
Mandando verso 'l ciel la schiuma bianca,
Così fer quei Baroni.

It was not personal experience alone that dictated this stanza.

EDITOR. Spenser's reference to the "Irish sowndes," however, would seem to indicate that he is describing something from his own observation rather than merely imitating Trissino.

C. G. OSGOOD. It is one among many instances of "literary" imagery where Spenser, like many other poets, starts with a suggestion, conscious

or unconscious, from another poet, then localizes, authenticates, and fashions it by his own observation or experience. In larger dimensions he thus treats Ovidian legend, localizing it near Kilcolman: *Colin Clouts* 104-155; 7. 6. 36-55. See ANNE TRENEER's note on 2. 2. 24 in Book II, p. 199.

xl. JORTIN cites Milton, *P. L.* 2. 713 ff.

5-9. UPTON. I wish the reader at his leisure would see Chaucer, *Troil. and Cress.* 2. 764 [-770], Ariosto, *Orl. Fur.* 32. 100. . . . The same kind of simile he will find in all these poets, and most elegantly expressed.

TODD. Romance, I may add, seems to have delighted in resemblances of this kind. Two combatants are thus described in Berni's *Orl. Inn.* 1. 2. 4:

Chi vide mai nel bosco due leoni
Turbati insieme, ed a battaglia presi;
O ver sentir nell' aria due gran tuoni,
Che vengon con tempeste in foco accesi;
Nulla sarebbe al par di quei baroni. . . .

xlvi. 1-4. CHURCH. This is addressed to Blandamour.

8. See UPTON's note on 3. 1. 25. 7-9 in Book III, p. 207.

xlvi. ff. DODGE (*PMLA* 35. 92). Ate rousing Scudamour's jealousy, out of mere spite, by persuading him that Amoret has deserted him for Britomart, resembles Gabrina (both are hags) playing on Zerbino with her lie about Isabella (*Orl. Fur.* 20. 134-142).

xlvi. 5-6. UPTON. These are erotick phrases, borrowed from classical authors. "To sleep"—"dormire cum illa," Terent., *συγκαθεύδειν*. "To play," "Ludere," *παίζειν*. Horace, *Carm.* 4. 13[. 4]: "Ludisque et bibis impudens." The same observation might be made on the expression in st. 49. 1: "I saw him have your Amoret at will." "Quis heri Chrysidem habuit?" Terence, *Andr.* 1. So the Greeks use *ἐχέειν*. Spenser's expressions should sometimes be translated, to know their force and elegance.

xlvi. 5-6. UPTON. Cf. Homer, *Il.* 1. 85: ["Yea, be of good courage, speak whatever soothsaying thou knowest."]

xlix. 1. See UPTON's note on 47. 5-6 above.

7-8. JORTIN. Virgil, *Aen.* 12. 856-8:

Non secus, ac nervo per nubem impulsa sagitta;
Armata saevi Parthus quam felle veneni,
Parthus, sive Cydon, telum inmedicabile torsit.

8. JORTIN cites *Aen.* 4. [69-72] (note on 1. 2. 24. 6-9 in Book I, p. 201). UPTON adds *Orl. Fur.* 16. 3; [Berni,] *Orl. Inn.* 5. 19.

liv. WARTON (2. 18-9). The aged dame Glaucé might have easily pacified Sir Scudamore, in this place, by telling him, that Britomart was a woman; and as she was so much terrified, it was highly natural, that she should assure him

of it. But such a declaration would have prevented an entertaining surprise, which the poet reserved for a future canto (4. 6. 28).

UPTON (note on 1. 2. 24). 'Tis very agreeable to poetical decorum, as well as a just punishment for Scudamore's jealous disposition, that Glauce leaves him thus in ignorance and doubt; till proper time and circumstances discover of themselves the fidelity of Amoret.

CANTO II

- i. 1. See UPTON's note on 2. 5. 22. 7 in Book II, p. 237.

6-9. JORTIN. The effect which the harp and voice of Orpheus had upon the Argonauts is elegantly described by Apollonius 1. [492 ff. See notes on 4. 1. 23. 6-9.]

UPTON. Compare above, 4. 1. 23. [6-9]. Apollonius relates, that among the Argonauts strife was grown, and further still their strife had grown, he says, had not Jason used his authority, and Orpheus his harp, by which he shortly made them friends again. Compare Silius Italicus, [*Punica*] 4. 85.

ii. UPTON. David, who quieted with his harp the evil spirit, which tormented Saul, 1 Samuel 16. 23.

7-9. JORTIN. The prudent Roman is Agrippa Menenius. [The story is told by Livy (2. 32).]

UPTON. What time the Roman people did divide themselves into factions, Menenius Agrippa reconciled them again, and sent them to their own homes. Virgil, I believe, had his eye particularly on Menenius Agrippa in that most elegant of all comparisons in *Aen.* 1. 148.

iv. 5-9. UPTON. See this adventure above in 3. 8. 15 ff. Sir Ferragh's name is not there mentioned, but the reader is kept in suspense; which is Spenser's perpetual manner.

5. WARTON (1. 210-1). Sir Ferragh is one of Ariosto's knights. But it is not at the same time improbable, that Spenser might adopt this name in Ireland; this poem being written during his residence there. He informs us, in his *State of Ireland* [Globe ed., p. 632], that, "The Irish, in all their incounters, use a very common word, crying 'Ferragh, Ferragh'; which is a Scottish word, to wit, the name of one of the first kings of Scotland called Feragus, or Fergus." And afterwards he says [p. 633], "There be yet, at this day, in Ireland, many Irishmen . . . called by the name of Ferragh."

J. C. WALKER (*Historical Memoirs of the Irish Bards*, p. 96 n.). The vulgar Irish suppose the subject of this song to have been Forroch, or Ferragh (an easy corruption of Pharroh), a terrible Giant, of whom they tell many a marvellous tale. Perhaps Pharroh was another Orlando. Vide *Orl. Inn.* del Boyardo, and *Orl. Fur.* del Ariosto. While Spenser was writing his *Fairy Queen* in the romantic castle of Kilcoleman (on his own estate in the county of Cork), the fame of Forroch reached his ears, and he determined to find a place for him in his poem. . . . It is rather extraordinary, that we should find a Sir Ferragh among Ariosto's Knights.

PAULINE HENLEY (*Spenser in Ireland*, p. 127). Ferraugh, a shortened form of a name then common [in Ireland]—Feradach.

ix. 4-9. See FOWLER's note on 6. 29. 2-3 below.

7-8. TODD. Compare [pseudo-] Chaucer's *Floure and Leafe*, ed. Urry, 113:

Whereof I had so inly grete plesure,
As methought I surely ravishid was
Into Paradise, wherein my desire
Was for to be, and no ferther to pas. . . .

Petrarch, speaking of the effect of fine musick, uses the expression "Rapito in Paradiso." [See also *Hymne of Love* 280-300.]

x. 6. CHURCH. See *F. Q.* 3. 8. 8.

xii. 8. COLLIER. This would seem to be the only instance in our language in which "way" is considered a verb: our dictionaries do not even quote this example. "As they together way'd," might, with a certain license, be taken for "weigh'd," or "balanced." [Cf. 9. 38. 9 for a possibly similar usage.]

EDITOR. The *NED* lists this passage as the earliest instance. A similar usage is noted in *Yorkshire Racers* (1708) 10: "They . . . Way'd to the course, and gallop'd true and well." The reflexive use (Yorkshire) is noted in *Wright's Dialect Dictionary*, s. v. *Way* 12, as of 1850: "I way'd me."

xiii. See Appendix, p. 332.

xvi. 1-6. E. KOEPPPEL (*Anglia* 11. 356). Cf. Tasso, *Rinaldo* 6. 46. 1-5:

Non giammai negli ondosi umidi regni
S' investon con furor sì violento
Duo veloci nemici armati legni,
Spinti o da' remi o da secondo vento,
Che l' un nell' altro imprime aperti segni.

HEISE (p. 147) cites also the night collision of ships at *Theb.* 11. 520 ff.

See ANNE TRENEER's note on 2. 2. 24 in Book II, p. 199.

xvii. 1-2. HEISE (p. 142) cites *Inf.* 4. 1 ff.; *Purg.* 15. 118 ff.; *Orl. Fur.* 27. 133; *Clerk's Tale* 1060 f. [A common formula in *Spenser*: 1. 5. 12; 2. 1. 45; 3. 7. 45; 3. 10. 49; 4. 3. 31; 5. 5. 13; 6. 3. 11.]

xviii. See Appendix, pp. 331-2.

xxiii. 4. UPTON. This expression our poet had, perhaps, from Chaucer, in the *Knights Tale* 2223 [Skeat's ed. 1363], where Palamon addresses Venus, "Fairest of faire, O ladie mine Venus."

xxv. 7-9. UPTON. See 3. 8. 49. 8-9. This girdle he wears for Florimel's sake: according to the custom of knights and gallants wearing for the sake of their mistresses, sleeves, gloves, ribbands, etc.

EDITOR. Florimell had brought the girdle from the Acidalian Mount, where she had been reared (4. 5. 5. 9). Satyrane found it where she had dropped

it on escaping in the fisherman's boat; with it he bound the monster who had pursued Florimell, but "left his captive Beast at liberty" (3. 7. 31-8). The monster returned to the Witch with the broken girdle, who gave it to her son to reassure him, but in vain (3. 8. 2-4). Satyrane tells how he had found the girdle as above (3. 8. 49; 3. 7. 61); but Spenser either forgets or ignores the fact that Satyrane had bound the beast with it and let him run away with it; unless in 3. 7. 61. 7 the beast in breaking the girdle had dropped it, but carried away a fragment to the Witch. See notes on 4. 5. 2 ff., 3-6; 4. 5. 18. 7; and CHURCH's note on 3. 7. 61. 5-9 in Book III, p. 267.

xxix. 6-9. UPTON. Friendship lasts not long, whatever appearance it makes, that doth enure, put in ure, or practise ill cause or ill end. Virtue is the only band of friendship. This is a philosophical subject, and often treated of by philosophers. See Arrian, *Epict.* 2, chap. 22, and what is cited there in the notes. See likewise *F. Q.* 4. 4. 1. [See also Appendix, pp. 303-5, 327.]

xxxii ff. HUGHES (1. lxxxvii). In the story of Cambel and Canace . . . the author has taken the rise of his invention from the *Squires Tale* in Chaucer, the greatest part of which is lost. [At this point intervenes a reversion; the narrative is resumed at 4. 3.]

UPTON (*A Letter concerning a new Edition of Spenser's Faerie Queene*, p. 10). What poet shall I first take in hand? whom preferable to his Tityrus, "his renowned poet, the well of undefiled English"? whose footsteps with reverence Spenser always followed. I could wish however that he never thought of completing the *Squier's tale*,

Or call up him that left half told
The story of Cambuscan bold,
Of Cambell and of Algarsife,
And who had Canace to Wife. [*Il Penseroso* 109-112.]

I must own that when I read Chaucer's tale, and the completion of it by Spenser, that he seemed below himself. 'Tis elegant however to imitate Chaucer in the introduction to the story, "Whylome as antique stories tellen us," which is the beginning of the *Knigh's tale*. (*F. Q.* 4. 2. 31. The same elegance is used by Longinus, who imitates Plato, speaking of Plato [chap. 13?]. See the passage illustrated and corrected in *Remarks on B. Johnson*.) I hardly think that a story promising so fair in the beginning should be "left half told." I rather think with Spenser, that "wicked Time hath defaced that famous monument": or a negligent transcriber might have lost Chaucer's original copy.

WARTON (1. 151-6). The *Squier's Tale* of Chaucer being imperfect (not unfinished, for a very good reason offered by the judicious Mr. Upton, who says, "I hardly think that a story promising so fair in the beginning, should be left half-told.") Our poet thus introduces his story of the battle of the three brethren for Canace; which he builds upon the following hint of Chaucer.

And after woll I speke of Camballo,
That fought in listis with the brethren two,
For Canace, er that they might her winn.

But with these lines the story breaks off.

Mr. Upton calls this addition of Spenser to Chaucer's fragment, a completion of the *Squier's Tale*; but it is certainly nothing more than a completion of one part or division of Chaucer's poem. For, besides what Chaucer proposed to speak of in the verses above-quoted concerning the contest for Canace, he intended likewise to tell us (*Squier's Tale* 674) [Skeat's ed. 654-6]:

How that his Falcon got her love againe,
Repentant, as the story telleth us,
By mediation of Camballus.

Also (*ibid.*, 681 ff.) [Skeat's ed. 661-6]:

First woll I tell you of king Cambuscan
That in his time many a cite wan,
How that he wan Thedora to his wife;
And after woll I speke of Algarsife,
For whom full oft in grete peril he was,
Ne had ben holpin, but by th'hors of bras.

It is no less amusing to the imagination, to bewilder itself in various conjectures, concerning the expedients by which these promised events were brought about, and to indulge the disquisitions of fancy, about the many romantic miracles, that must have been effected by this wonderful steed, than it is disagreeable to reflect, that Chaucer's description of such matters is entirely lost. It appears that Milton was particularly fond of this poem; and that he was not a little desirous of knowing the remainder and end of a story which already disclosed so many beauties. In *Il Penseroso* (109-110) he invokes Melancholy, to

Call up Him who left half-told,
The story of Cambuscan bold. . . .

Lydgate, in his *Temple of Glas*, seems to speak as if he had seen a completed copy of this tale [EETS, extra ser. 60, lines 137-142]:

And uppermore men depeinten might see,
How, with her ring, goodly Canace,
Of everie fowle the leden and the song
Could understand, as she hem walkt among:
And how her brother so often holpen was
In his mischefe, by the stede of bras.

That part of the story which is hinted at in the two last lines, is lost; which however might have been remaining in the age of Lydgate.

In the Ashmolean Museum at Oxford, there is a completion of this tale, by John Lane, in manuscript. The title of it is as follows, "Chaucer's Piller; being his master-piece, called the *Squier's Tale*; which hath bin given for lost for almost theese three hundred yeares, but now found out, and brought to light, by John Lane, 1630" (it is numbered in the catalogue, and in the first leaf, 6937; on the back, 53. quarto. Codd. Ashmol.). I conceived great expectations of this manuscript, on reading the following passage in Philips (*Theat. Poet.*, Mod. Poets, pag. 112). "John Lane, a fine old Queen Elizabeth's gentleman, who was living within my remembrance, and whose several poems, had they not had the ill luck to remain unpublished, when much better meriting than many that are in

print, might possibly have gained him a name not inferior (if not equal) to Drayton, and others of the next rank to Spenser; but they are all to be produced in manuscript, namely, his *Poetical Vision*, his *Alarm to Poets*, his *Twelve Months*, his *Guy of Warwick*, (an heroic poem, at least as much as many others that are so entitled), and lastly, his *Supplement* to Chaucer's *Squire's Tale*." But I was greatly disappointed; for Lane's performance, upon perusal, proved to be, not only an inartificial imitation of Chaucer's manner, but a weak effort of invention. There is a more ancient manuscript copy of Lane's *Addition* to the *Squires Tale* in the library of New-College, at Oxford. It is, however, no rare manuscript.

EDITOR. One copy of Lane's MS is now catalogued at the Bodleian as Douce MS 170 (1616); another copy is Ashmol. MS 53. Professor F. J. Furnivall printed the work in the Publications of the Chaucer Society, new series, 23, 26 (1888, 1890).

F. W. EMERSON (SP 29. 406-8) points out a number of resemblances to Spenser in Lane's *Continuation*. He shows that Lane's cantos are approximately the same in length as Spenser's; that the "arguments" are very much like those in Spenser; that many of Lane's names and a few details of incident are taken from Spenser; and that Lane's allegory noticeably resembles Spenser's.

T. R. LOUNSBURY (*Studies in Chaucer* 3. 45). In the fourth book of the *Fairy Queen*, he ventured to add a conclusion to the Squire's tale. He looked upon the poem as having been actually completed by Chaucer. The disappearance of the original ending he imputed to the ravages of time, which had so often wrought ruin to the "works of heavenly wits." The task of restoring the conclusion, which he fancied lost, was something beyond the achievement of his powers, great as they were. A similar attempt was made before his time, and some have been made since. Where Spenser failed, it is vain to expect others to succeed. The poem, like the unfinished column of Aladdin's palace, will remain forever as it was left by the mighty magician who had reared the stately structure which none but he could bring to perfection. But no finer tribute has been paid to any poet than this apologetic verse with which Spenser introduces his attempt [st. 34 quoted].

CHURCH. What follows in this and the next Canto, is related by the Poet, as the reason why Cambel, Triamond, Canacee and Combine now appear together.

xxxii. 8-9. WARTON (1. 129-131). Our author's disapprobation of this practice [use of Italianate terms] appears more fully in his own words, where he expressly hints that Chaucer's language, which he so closely copied, was pure English. [Line 8 quoted.]

E. LEGOUIS (*Spenser*, pp. 55-7). This was not idle praise. Spenser really was a passionate reader of Chaucer and his contemporaries. He was so full of them that he made their language his own, as we are told by E. Kirke ["E. K."] when he tries to account for Spenser's archaic vocabulary and justify it [Epistle prefatory to *Sb. Cal.*; see ed. Smith and de Selincourt, one vol., p. 416]:

And first of the words to speak, I grant they be something hard and of most men unused, yet both English and also used of most excellent Authors and most famous Poets. In whom, whenas this our Poet hath been much travelled and thoroughly read, how could it be . . . but that walking in the sun, although for

other cause he walked, yet needs he mought be sunburnt; and, having the sound of those ancient Poets still ringing in his ears, he mought needs, in singing, hit out some of their tunes.

Further on, E. Kirke undertakes to defend the vernacular against the Latinisers of the age who felt nothing but contempt for their mother tongue. Let us remember that, many years after, Bacon refused to trust his native language when writing his philosophy, being convinced that all modern tongues "would play bankrupt with books." Kirke ["E. K."], speaking in Spenser's name, declares "that our mother tongue . . . of itself is both full enough for prose and stately enough for verse."

He inveighs against those writers who "patched up the holes with pieces and rags of other languages, borrowing here of the French, there of the Italian, everywhere of the Latin . . . so now they have made our English tongue a gallimaufry or hodgepodge of all other speeches." He rails at them as being unable to recognise and understand genuine old English words and calling them gibberish. They are men that "are not ashamed, in their own mother tongue, strangers to be counted and aliens"; who, "of their natural . . . speech, which together with their nurse's milk they sucked, have so base regard and bastard judgment, that they will not only themselves not labour to garnish and beautify it, but also repine that of other it should be embellished."

In all this we recognise Du Bellay's teaching, though strangely altered and transformed. He, too, hoped much of his mother tongue, but instead of tracing it back to its source and reviving sound old words to enrich his vocabulary, he advised his countrymen to glean with a free hand from all the Latin or Greek works that seemed suitable.

The different attitude of Spenser is to some extent explained by the antiquarian tastes so widespread in England at the time—I mean the love of all the memories of the national past. It was the age of the chroniclers Edward Hall and Holinshed, of the great antiquarian William Camden, of John Stow. The first deliberate attempt was being made to revive Anglo-Saxon. Sir John Cheke had already remarked upon this relish for archaisms as among the affectations of the day ("The fine courtier will talk nothing but Chaucer"). Spenser, then, lived in an atmosphere of heated patriotism favourable to the revival and glorification of all that pertained to the past of Great Britain.

This accounts for his Chaucer-worship better than any natural affinity between him and the older poet. No man could well be more different from Chaucer than he. He had none of Chaucer's geniality and humour, none of his insight into individual characters, but little of his cleverness and animation as a story-teller. His genius took a different direction. Yet he did his best to copy his style and verse.

RENWICK (*Edmund Spenser*, p. 84). The French poets did not teach Spenser to love Chaucer, but they taught him to be bold in regarding him as the "well of English undefyled" and in drawing upon his store of language.

8. UPTON. Some will question this; whether Chaucer has not defyled the English with introducing, unvaried, and in their out-landish garb, out-landish words. Hear Skinner in the preface to his *Etymologicon Linguae Anglicanae*: "Chauceris poeta, pessimo exemplo, integris vocum plaustis ex eadem Gallia in nostram linguam invectis, eam, nimis antea a Normannorum victoria adulteratam, omni fere nativa gratia et nitore spoliavit, pro genuinis coloribus suorum illinens,

pro vera facie larvam induens." Twas the very fault that Lucilius committed, for which he is treated so frankly by Horace, [*Serm.* 1. 10. 20-1:]

At magnum fecit, quod verbis Graeca Latinis
Miscuit. O seri studiorum! . . .

As Lucilius mixed Greek with Latin, so did Chaucer French with English. I will add Verstegan's judgment on Chaucer's mingling and marring the English with French: "Some few ages after came the poet Geoffry Chaucer, who writing his poesies in English, is of some called the first illuminator of the English tongue: of their opinion I am not, though I reverence Chaucer, as an excellent poet for his time. He was indeed a great mingler of English with French, unto the which language (by like for that he was descended of French or rather Wallon race) he carried a great affection."

xxxiii. 6-9. WARTON (1. 157). Thus Chaucer (*Of Q. Annelid, and false Arcite* 10-14):

This old storie in latine, which I finde
Of queen Annelida, and false Arcite,
That Elde, which all thingis can frete and bite,
(And it hath freten many a noble storie)
Hath nigh devourid out of her memorie.

xxxiv. T. MAYNARD (*The Connection between the Ballade, Chaucer's Modification of it, Rime Royal, and the Spenserian Stanza*, pp. 126-8) takes this stanza "to be an admission that he [Spenser] was a follower of Chaucer, not only in spirit, but in metrical design." [32. 7 and 33. 7 are more explicit.]

6-9. JORTIN. He seems to copy from Lucretius 3. 3-4:

Te sequor, O Graiae gentis decus, inque tuis nunc
Fixa pedum pono pressis vestigia signis.

EDITOR (C. G. O.). He could hardly be unaware of Chaucer's *Troilus* 5. 1786-1792:

Go, litel bok, . . .
And kis the steppes, where as thow seest pace
Virgile, Ovide, Omer, Lucan, and Stace.

UPTON. Spenser seems to say, that Chaucer's spirit was infused into him, according to the Pythagorean system. So Ennius said the spirit of Homer was infused into him. See Persius 6. 10; Horace, *Epist.* 2. 1. 50; Lucretius 1. 117-8.

xxxv. 2. UPTON. This wonderful knowledge she had from the enchanted ring sent by the King of Araby.

EDITOR. 35. 6 admirably summarizes the peculiar powers of the ring described by Chaucer, *Squire's Tale* 146-155. The rest of 35 is Spenser's generalization.

xli. UPTON. Observe in the beginning of this Stanza how elegantly the verses are turned, with a repetition after Ovid's manner: and in the close of this Stanza he brings together his three several persons, and in the next Stanza he separates and characterizes them. This beauty we have spoken of in a note on 2. 6. 13

[Book II, p. 244] and in 2. 12. 70, 71. The same observation might have been made on 3. 12. 24, where mentioning Reproach, Repentance, Shame, all in one verse, he then separates them and marks them distinctly. Virgil has many of these beautiful strokes, see at leisure, *Ecl.* 7. 2; *Georg.* 4. 339; *Aen.* 5. 294.

xlili. 3. UPTON. This is the moral and allegory of the fable, thus covertly mentioned by our poet according to his manner. There is but one soul in true love and friendship. *φιλία ἐστὶ μία ψυχῇ ἐν δυοῖν σώμασιν.*

EDITOR. Aristotle cites this proverb in his *Nicomachean Ethics* 9. 8. 2.

See Appendix, pp. 330, 333-4.

9. TODD. So Shakspeare, in *K. Lear*, where the king's knights are discharged, 1. 4. [316-7]: "What, fifty of my followers, at a clap! within a fortnight?"

xliv. UPTON. The Fay Agape seems imaged from the Fay Feronia in Virgil, who had procured for her son three souls, and thrice he was to be slain before destroyed, *Aen.* 8. 564:

Nascenti cui tres animas Feronia mater
(Horrendum dictu) dederat.

Virgil says moreover of the Fay Feronia, *Aen.* 7. 800: "Viridi gaudens Feronia luco." Which is exactly what Spenser says of the Fay Agape [lines 8-9]. . . . Compare 3. 4. 19.

1. See Appendix to Book I, "Plan and Conduct," p. 353.

xliv. 4-6. WARTON (2. 178). Thus Dulcippa is forcibly carried away by the knight of the two heads (*Seven Champ.* 2. 16). "So sitting down upon a green banke under the shaddow of a myrtle tree, she pulled a golden cawl from her head, wherein her hair was wrapped, and taking out from her crystalline breast an ivory comb, she began to combe her hair," etc. Milton's image of Ligea, in *Comus*, was drawn, and improved, from some romantic description of this kind [880-3]:

By [And] faire Ligea's golden combe,
Wherewith she sits on diamond rocks
Sleeking her soft alluring locks.

8. UPTON. "and there, as it is told"—viz. in the authentic records of Faery land. [See UPTON's note on 3. 2. 18. 3 in Book III, p. 217.]

xlvi. 4-xlviii. SAWTELLE (p. 55). For his conception of the abode of the Fates, our poet is indebted to the classical idea of their parentage. According to Hesiod, *Theog.* 217, they are the daughters of Night, whose parent was Chaos; or, according to Cicero, *De Nat. Deor.* 3. 44, of Erebus and Night.

In regard to the picture which Spenser draws of the Fates, intent upon their all-important work—one familiar to us in art as well as literature—we cannot do better than quote from E. K. (on *Sh. Cal.*, Nov. 148): "The fatall sisters, Clotho, Lachesis, and Atropos, daughters of Herebus and the Nighte, whom the Poetes fayne to spinne the life of man, as it were a long threde, which they drawe out in length, till his fatal houre and timely death be come; but if by other casuallie his dayes be abridged, then one of them, that is, Atropos, is sayde to have cut the threde

in twain. Hereof commeth a common verse, 'Clotho colum bajulat, Lachesis trahit, Atropos occat.'" The quotation with which this note closes is in *Anthologia Latina* 792.

LOTSPEICH (pp. 58-9). Here, the association of the Fates with Daemogorgon and Chaos derives, probably, from Boccaccio 1. 5, who says that they were the daughters of Daemogorgon and were coeval with the beginnings of things. Similarly, Natalis Comes 3. 6 makes them the offspring of Chaos and speaks of their being received into his cave. Spenser says, at *H. L.* 63, that Love, when he rose out of "Venus lap" to create order and life out of Chaos, was awakened by Clotho. Cf. Boccaccio (*loc. cit.*): "Clotho interpretari evocationem, eo quod suum sit, iacto cuiuscumque rei semine, illud adeo in crementum trahere, ut aptum sit in lucem emergere." At st. 48 Spenser gives, with more elaboration than classical sources, the conventional picture of the three Fates spinning and cutting the threads of life; cf. *Met.* 8. 452-4; Claudian, *De Raptu Proserpinae* 1. 48 ff. Mention of the threads of destiny occurs also at *S. C. Nov.* 148; *R. T.* 181; *F. Q.* 1. 7. 22; *Daph.* 16.

xlvii. 4-9. UPTON. "From tract of living went," of the way or path of any living creature. So Chaucer in *Troil. and Cres.* 3. 787, "a privy went." Concerning the house of these three fatal sisters, compare Ovid, *Met.* 15. 808. And Ariosto, *Orl. Fur.* 34. 88.

[See notes on 1. 1. 37. 8-9 in Book I, pp. 190-2.]

li. 1-2. UPTON. Martial, *Epigr.* 4. [73. 3-4]:

Ultima volventes oravit pensa sorores,
Ut traherent parva stamina pulla mora.

8-9. JORTIN. This was the notion of many heathens. See Aeschylus, *Prometh.* 516; Ovid, *Met.* 9. 429; Quintus Smyrnaeus 3, 11, 13; Herodotus 1. 91: ["The fated destiny it is impossible even for a god to escape"—Tr. of G. C. Macaulay.] Several writers suppose that Herodotus in these words has declared his own sentiments, and quote them as a saying of that historian. But he gives them as the answer of Apollo's priestess to the messengers sent by Croesus.

UPTON. Apud Ciceronem, *de Divinat.* 2: "Quod fore paratum est, id summum exuperat Jovem." Observe this Homeric expression "the gods and Jupiter," "the Trojans and Hector," separating the most excellent from the herd. *Il.* 13. 1: ["Zeus, after that he had brought the Trojans and Hector to the ships."] . . . So Aristophanes in *Plutus* 1: ["O Jove, and all ye gods."]

SAWTELLE (p. 75). This conception of Jove and the other gods as limited in power by the Fates is rather in accord with such passages as *Met.* 15. 781, 807 ff.

liv. A. H. GILBERT (*PMLA* 34. 232) notes this as a "conclusion in the manner of Ariosto."

CANTO III

i. 7. WARTON (2. 180-1). This recalls to my memory a beautiful image of Sackville, in his *Induction to the Mirror for Magistrates*, concerning the figure of Old Age: "His withred fist still knocking at death's dore." Which perhaps

is not more expressive than Chaucer's representation of Elde, or old age. After telling us that Distress, Sickness, etc., always abide in her court, and are her senators, he adds [cf. Skeat's ed., *Romance of the Rose* 5001-4],

The day and night her to torment
With cruell deth they her present;
And tellen her erlich and late,
That Deth stondeth armed at her gate.

Death's door was a common phrase in approved authors, and occurs in our translation of the Psalms [*Book of Common Prayer*] (107. 18): "They were even hard at death's door." It occurs again, 1. 8. 27. 2; 1. 10. 27. 9. [Add 1. 4. 28. 1; 3. 5. 46. 2; 5. 4. 35. 2.]

EDITOR (C. G. O.). If Spenser here echoed Chaucer, the passage was more likely the lines about the old man in *The Pardoner's Tale* (727-731), who seeks Death as the end of his troubles:

Ne Deeth, allas! ne wol nat han my lyf.
Thus walke I, lyk a resteles kaityf,
And on the ground, which is my moodres gate,
I knokke with my staf, bothe erly and late,
And seye "Leeve mooder, leet me in! . . ."

TODD. It must not be omitted that Spenser adheres more closely to the Scriptural phrase, Psalms 9. 13: "Thou [that] liftest me up from the gates of Death." And see Job 38. 17: "Have the gates of Death been opened unto thee?" *Septuagint*: Πύλαι Θανάτου. This expression likewise occurs in the Greek poets. [Cf. *Il.* 5. 646; 9. 312; *Od.* 14. 156.]

iii ff. EDITOR. Formal duels, though not tournaments, are described at 1. 5. 3 ff. and 5. 5. 1 ff. With 4. 3. 4. 1-2, cf. 5. 5. 5. 6-7.

iii. 7. W. RIEDNER (*Spensers Belesenheit*, p. 4). Cf. Genesis 7. 11. See also *F. Q.* 2. 11. 3; *Mother Hubbard's Tale* 109; *Colin Clouts* 605; and compare 2 Kings 7. 2; Malachi 3. 10.

ix. 8. UPTON. Perhaps from Statius, *Theb.* 9. [532-3]:

Getico qualis procumbit in Haemo
Seu Boreae furiis, putri seu robore quercus.

HEISE (p. 121) cites also *Aen.* 4. 441 ff.; *Purg.* 31. 70 ff.; *Orl. Fur.* 21. 16; 45. 73; *F. Q.* 3. 7. 41. 3.

EDITOR. The oak, especially when old, was Spenser's favorite, or at least most mentioned, tree. The Ballyhouras and Galtymore near Kilcolman were covered with oak forest. Cf. 7. 6. 41.

xi. 5. CHURCH. Milton has copied this sentiment, *P. L.* 10. 53:

but soon shall find
Forbearance no acquittance.

6. UPTON. So Virgil, *Georgics* 1. 514: "Neque audit currus habenas."

xiii. UPTON. His ghost did not fly directly to the other world. This is Homericly expressed, *Il.* 16. 856: ["And his soul, fleeting from his limbs, went down to the house of Hades."] Nor secondly, did it vanish into air. This opinion is mentioned by Lucretius, [*De Rerum Natura* 3. 455-6:

Ergo dissolui quoque convenit omnem animai
Naturam, ceu fumus, in altas aeris auras;]

and alluded to by Virgil 4. 705:

Omnis et una
Dilapsus calor, atque in ventos vita recessit.

Nor thirdly, was it changed into a starre. The poets frequently tell us that those who shine heroes upon earth, shine stars in the firmament: Plutarch, *Isis et Osiris* [21]: ["their souls are stars shining in heaven"] (tr. by W. Baxter in W. W. Goodwin, *Plutarch's Moralia* 4. 65-139). Ovid, *Met.* 15. 845-6:

Nec in aera solvi
Passa recentem animam, caelestibus intulit astris.

But it was by traduction derived into his surviving brethren, as his mother prayed the three fatal sisters, 4. 2. 52. According to the Pythagorean Metempsychosis, his life passed from one body into another; by traduction; by a kind of transplanting, or taking imps or graffs from one tree and transferring them to another: from this metaphorical mode of speech the school-men form a question, "An anima sit ex traduce?"

xiv. 1. CHURCH. I. e. his second brother, Diamond.

xv. 8. UPTON. If lightning and thunder are considered as light and sound; the lightning must be seen, before we hear the thunder; had this been Spenser's meaning he would have written, "Like lightning before thunder." But strictly speaking lightning and thunder are caused both together; or rather the thunder is before the lightning, being produced according to the system prevailing in Spenser's time by the falling and clashing together of black clouds, to which Milton finely alludes in his beautiful simile in *Paradise Lost* 2. 714, or according to the modern hypothesis by the kindling of sulphureous exhalations.

xx. 4-9. H. H. BLANCHARD (*SP* 22. 215) cites *Ger. Lib.* 9. 70:

E tra 'l collo e la nuca il colpo assesta,
E tronchi i nervi, e 'l gorgozzuol reciso,
Gìo rotando a cader prima la testa,
Prima bruttò di polve immonda il viso,
Che giù cadesse il tronco; il tronco resta
(Miserabile mostro!) in sella assiso;
Ma libero del fren con mille rote
Calcitrando il destrier da se lo scote.

xxii. 1-3. CHURCH. The Poet makes but one soul pass into Triamond, whereas the souls of both his Brothers should have passed into him. See 2. 52. 8 and below stanzas 30, 35. It should have been express'd after this manner.

Then both the souls, which earst had therein dwelt,
Streight entring into Triamond, him fild
With treble life and grieve.

xxiii. 5-9. JORTIN. From Virgil, *Aen.* 2. 471-5:

Qualis ubi in lucem coluber mala gramina pastus,
Frigida sub terra tumidum quem bruma tegebat,
Nunc positus novus exuviis nitidusque juvena,
Lubrica convolvit sublato pectore terga
Arduus ad solem, et linguis micat ore trisulcis.

UPTON. "Winters teene," is an expression he borrows from Dan Chaucer, *Romaunt of the Rose* [cf. Skeat's ed. Fragment B] 4750: "And newe fruit filled (r. 'fyled' i. e. defiled) with wintir teene," i. e. with the mischief or injury of winter. He uses this expression again below, 12. 34. 6 [see UPTON'S note]. Where the different spelling is owing to the different rhyme. The comparison following is well known: see Virgil 2. 471; Ariosto 17. 11; Tasso, *Ger. Lib.* 7. 71:

[Ei di fresco vigor la fronte e 'l volto
Riempie; e così allor ringiovenisce,
Qual serpe fier che 'n nove spoglie avvolto
D' oro fiammeggi, e 'ncontra al sol si lisce.]

E. KOEPPPEL (*Anglia* 11. 357-8). Cites also *Ger. Lib.* 18. 16.

xxiv. 1-5. EDITOR (J. G. McM.). Cf. Malory, *Le Morte Darthur* 7. 28 (ed. Sommer, p. 257), where Dame Lyones gives Sir Gareth a ring to wear in a tournament much like that described here: "Also who that bereth my ryng shalle lese no blood."

xxv. 5. HEISE (p. 134) cites *Aen.* 9. 669 f.; 10. 803 f.; *Georg.* 1. 449; 4. 80; 4. 312 ff.; *Met.* 5. 158; *Ex Ponto* 4. 7, 33 f.; *Theb.* 1. 419; 5. 390 ff.; 6. 422 f.; 9. 526 f.; 10. 535; Boyardo's *Orl. Inn.* 1. 11. 11; *Orl. Fur.* 30. 51; 45. 76.

xxvii. UPTON. Spenser was now settled in Ireland: by way of eminence he therefore mentions this river, though (by a poetical figure) put for any river that empties itself into the sea.

HEISE (p. 130) cites *Aen.* 11. 624 ff.

F. F. COVINGTON, JR. (*MLN* 4. 253). One of the earliest specific references in the *Faerie Queene* to Spenser's Irish environment is found in [this] stanza, in which the fluctuating fortunes of the combat between Cambell and Triamond are compared to the strong tide in the river Shannon. [St. quoted.]

Contemporary evidence as to the force of these tides seems to be lacking; but a brief notice in the *Annals of Loch Cé*, one of the better known of the Irish chronicles, under the year 1586, may be significant (*Rolls Series* 2. 475, ed. and tr. by W. M. Hennessy, 1871):

The stream of the Sionainn (Shannon) turned back to Loch-Righ (Lough-Ree); and it was twenty-four hours in that order, in the presence of all who were in Ath-Luain (Athlone).

May it be that this elaborate simile of Spenser's had its origin in the impression made on the poet's mind not by a daily though impressive phenomenon, but by an unusual and marvellous event, the memory of which was still fresh in the south of Ireland?

EDITOR. Doubtless he often noticed the phenomenon at Limerick, the head of tidewater, where, as Clerk of the Council, he had spent much time.

1-5. K. WAIBEL (*Engl. St.* 58. 363) cites Fletcher, *Purple Island* 1. 23; 4. 7.

2. CHURCH. See 11. 41. 3.

9. TODD. Compare Tasso 9. 46. [7-8]:

E con più corna Adria respinge, e pare,
Che guerra porti, e non tributo al mare.

xxix. 6-9. C. G. OSGOOD. I recall a remark made to me by Miss Pauline Henley that Ballyhooley, the name of a hamlet not far from Kilcolman, may be evidence that apples were once a characteristic crop of the region.

xxxi. 4. See 4. 2. 17. 1-2 and note.

xxxiv. 6. See notes on 2. 3. 1. 9 in Book II, pp. 205-6.

xxxvii. 1-2. TODD. A plain imitation of Tasso 20. 50:

Così si combatteva, e in dubbia lance
Co'l timor le speranze eran sospese.

xxxviii. 6-8. JORTIN. Possibly he had in view the chariot of Darius (Q. Curtius 3. 3. [7]): "Utrumque currus latus deorum simulacra ex auro argentoque expressa decorabant: distinguebant internitentes gemmae jugum; ex quo eminebant duo aurea simulacra cubitalia. . . . Inter haec auream aquilam pinnae extendenti similem sacraverant."

See UPTON's note on 1. 4. 7. 6 in Book I, p. 214.

xl. xl. UPTON. Triamond's sister appears like a goddess of a machine to put an end to this dreadful duell. In her right hand she holds the caduceus, the rod of peace, which is described in Virgil 4. 242. In her left she holds a cup filled with Nepenthe: this is only an adjective in Homer, *Od.* 4. 221, *νηπενθής*, assuaging heart's grief, as Spenser translates it.

[See JORTIN's note on st. 43 below.]

xl. SAWTELLE (p. 83). [Mercury's] magic staff also is mentioned in the *Iliad*; and, in the *Hom. Hymn to Mercury*, we learn that it was the gift of Apollo. There is, however, no mention of the serpents until later times. Hyginus, *Poet. Astron.* 2. 7, accounting for their presence on the staff, says that Mercury one day came across two serpents fighting one with the other. He extended his rod between them and they separated. The rod, in consequence, became a token of peace, and it was represented as adorned with two intertwined serpents. Spenser, as if to emphasize the idea of peace, adds an olive crown; and there is a certain consistency in this, since by some the olive-tree was believed to be the gift of Mercury and not of Minerva (Diodorus Siculus 1. 16. 2).

LOTSPEICH (p. 44). The immediate source of the description and of the allegory attached is Natalis Comes 5. 5, (ed. Lyon, 1602) p. 434: "Caduceus illi dabatur cum anguibus geminis, mare at foemina scilicet, mutuo connexu circumvolutis et concordibus quorum caudae demittebantur ad capulum caducei, qui concordiae securitatem significabant." Cf. also Servius, *ad Aen.* 4. 242.

5-6. LOTSPEICH (p. 81). Cf. *Ruines of Time* 666. It is chiefly through the powers of Caduceus that Mercury figures as a peacemaker. . . . Cf. Natalis Comes 5. 5 [ed. Lyon, 1602, p. 434], "Quidem iniunxerunt illi etiam bellicas caduceorum legationes, cum foederum et indutiarum illum inventorem fuisse inquant." Cf. *Fasti* 5. 665-6, "Pacis et armorum superis imisque deorum Arbiter."

xlili. JORTIN. Homer, *Od.* 4. 219-225: ["Then Helen, daughter of Zeus, turned to new thoughts. Presently she cast a drug into the wine whereof they drank, a drug to lull all pain and anger, and bring forgetfulness of every sorrow. Whoso should drink a draught thereof, when it is mingled in the bowl, on that day he would let no tear fall down his cheeks, not though his mother and his father died, not though men slew his brother or dear son with the sword before his face, and his own eyes beheld it."]

TODD. This drink, as Spenser calls it, has been celebrated not only by the poets, but by severer pens. The author of the lively and learned *Enquiry into the Life and Writings of Homer*, has brought together, as Dr. Joseph Warton long since observed, many particulars of this celebrated drug. But there is also a curious and entertaining treatise on the same subject, entitled, *Petri Petiti, Philosophi et Doctoris Medici, Homeri Nepenthes, sive de Helenae Medicamento luctum animique aegritudinem abolente, et aliis quibusdam eadem facultate praeditis, Dissertatio*, Traj. ad Rhen. [Utrecht], 1689. Milton has beautifully introduced it in his *Comus* 675 ff., under the name of Nepenthes. Nabbes, the author of another moral Mask, of considerable merit, entitled *Microcosmus*, and published in 1637, calls it, after Spenser, Nepenthe [4. 1]:

O let me kiss those pair of red-twin'd cherries,
That do distil Nepenthe.

LOTSPEICH (p. 88). Spenser may have been developing the etymology. Cf. also Theophrastus, *History of Plants* 9. 15. 1, where he quotes *Od.* 4. 220 ff., and says "Among these (drugs) was nepenthes, the famous drug which cures sorrows and passion so that it causes forgetfulness and indifference to ills."

[See Appendix, p. 283.]

xliv. 1-6. WARTON (1. 211-2). "That famous Tuscan penne," Ariosto, describes two fountains in Ardena, from one of which Rinaldo drinks, and from the other Angelica [*Orl. Fur.*] 1. 78:

E questo hanno causato due fontane,
Che di diverso effetto hanno liquore;
Ambe in Ardena, e non sono lontane.
D'amoroso disio l'una empie il core,
Chi bee dell' altra, senza amor rimane,
E volge tutto in ghiaccio il primo ardore.
Rinaldo gustò d' una, e amor lo strugge;
Angelica de l'altra, e l'odia, e fugge.

Harrington:

The cause of this first from two fountains grew,
Like in the taste, but in th'effects unlike,
Plaste in Ardenna, ech in others vew,
Who tastes the one love's dart his heart doth strike;
Contrarie of the other doth ensew,
Who drinke thereof their lovers shall mislike;
Renaldo dranke of one, and love much pained him,
The other dranke this damsell, and disdained him.

From Spenser's account of this "water of Ardenne" it might be concluded, that Rinaldo drank of the fountain which turned love into hate; but it appears from this passage in Ariosto, that he drank of the fountain which produced the contrary effect. However, it is manifest, that our author alludes to another stanza in Ariosto, where Rinaldo drinks of that fountain which produced the effect here described by Spenser, [*Orl. Fur.*] 42. 63. [DODGE cites the whole passage, *Orl. Fur.* 42. 60-70.]

UPTON adds *Orl. Inn.* 3. 36, 42; 44. 28 and continues "As many of these specious and wonderful tales in romance writers are borrowed from the Greek or Latin poets, so this story of the two fountains of Ardenna, with their different effects, is borrowed from Claudian in his description of the gardens of Venus, [*Epith. de Nuptiis Hon. Aug.* 69-71:]

Labuntur gemini fontes; hic dulcis, amarus
Alter, et infusis corrumpit [corrumpunt] mella venenis:
Unde Cupidineas armavit [armari] fama sagittas."

xl. See Appendix, p. 294.

lii. 4. EDITOR (J. G. McM.). "had Canacee to wife" these are Milton's very words in *Il Penseroso*. See notes on 4. 2. 32 ff.

CANTO IV

i-ii. UPTON. Cambell and Triamond are an instance of enmity, proceeding of no ill; Blandamour and Paridel, of friendship which regards no good.

i. See Appendix, pp. 284, 294, 304, 331-2.

ii. A. H. GILBERT (*PMLA* 34. 232) notes this as a "transition in the manner of Ariosto."

6. CHURCH. The story which was interrupted, canto 2, st. 32, is here resum'd.

iv. 9. CHURCH. See 6. 7. 49. [7-9]. Milton has the same sentiment which, as Mr. Thyer observes, is very just (*P. L.* 6. 33):

And for the testimony of Truth hast borne
Universal reproach, far worse to bear
Than violence.

viii. 1. UPTON. See *F. Q.* 3. 8. 15; 4. 2. 4.

ix-x. UPTON. The offer and conditions here propounded by Blandamour, seem an imitation of Ariosto, canto 20, where Marfisa forces Zerbino to become the champion of the old hag, whom he at first set at nought.

DODGE (*PMLA* 12. 182, 202). One of the most laughable situations in the *Furioso* is that in which Marfisa and Zerbino joust together in presence of the old hag Gabrina (*Orl. Fur.* 20. 106-129). Marfisa and Gabrina are travelling together in casual companionship, and Zerbino, meeting them, bursts out laughing at the sight of such a hideous beldam, apparently the lady of so big a knight. Marfisa resents his mirth, and challenges him to combat. Zerbino replies that he is no such fool as to fight for a hag like that. Then, says Marfisa, we will arrange matters this way: you shall joust with me, and the one who is overthrown shall be obliged to take the lady and bear her company faithfully. Zerbino confidently agrees; they come together; he is unhorsed; and Marfisa rides off laughing, calling back to him to remember his promise.

The situation is one of those which you remember: it is handled with all the liveliness and humor of which Ariosto at his best is so consummate a master. Spenser remembered it, and when he came to the hot-headed quarrels of the knights in the early cantos of Book 4, he made use of it. . . .

One may note that in this episode Spenser forgot himself. In 1. 17, Atè is given the outer form of a fair lady; but the description of her natural form, in 1. 27-9 [yet cf. 31], and her vile conduct suggested the analogy of Gabrina, and led Spenser to introduce this episode without noticing that he was contradicting his first statement. Spenser is very careless in such small matters: Ariosto is scrupulously careful.

xii. 5. WARTON (2. 182). The same mode of speaking occurs in the verse which is the burthen of the song in the *Prothalamion*: "Against the bridale day which is not long." I. e. "approaching, near at hand." [See note on *Prothalamion* 16.]

UPTON. This expression we use in the west of England.

xv. 8. JORTIN. Ovid, [*Met.* 2. 5]: "Materiam superabat opus."

9. EDITOR. See 4. 2. 25. 7-9 and note.

xvii. 4. F. J. CHILD (*Poetical Works of Spenser* 3. 74). Sir Satyrane's device was a Satyr's head (3. 7. 30). It is Guyon that has a "maiden-headed shield." [See 2. 1. 28. 7. It may be that Satyrane displays the satyr's head in his wilder adventures, as in 1. 6. 29-30; 3. 7. 30. Here he proves a leader and champion of the Knights of Maidenhead. Or perhaps the poet nods again.]

xviii. 1-5. UPRON (note on 1. 2. 16). Seems to be imaged from the following poets. Apollonius 2. 88: "Soone meete they both as when two bulls who fight for the rule of the herd." Virgil 12. 715-9:

Ac velut ingenti Sila summove Taburno
Cum duo conversis inimica in proelia tauri
Frontibus incurrunt, pavidum cessere magistri:
Stat pecus omne metu mutum, mussantque juvencae,
Quis nemori imperitet, quem tota armenta sequantur.

Ovid, *Met.* 9. 46-9:

Non aliter fortes vidi concurrere tauros,
Cum pretium pugnae, toto nitidissima saltu,
Expetitur conjux: spectant armenta, paventque
Nescia quem maneat tanti victoria regni.

Statius, [*Theb.*] 6. 864-6:

Non sic ductores gemini gregis horrida tauri
Bella movent: medio conjux stat candida prato
Victorem exspectans.

HEISE (p. 103) adds *Georg.* 3. 219 ff.; Ovid, *Amores* 2. 12. 25 f.;
Orl. Inn. 1. 11. 9.

E. KOEPPPEL (*Anglia* 11. 357). Cf. *Ger. Lib.* 12. 53. 7-8:

E vansi a ritrovar, non altrimenti
Che duo tori gelosi e d' ira ardenti.

xix. 1. WALTHER (p. 8) cites Faramon, King of France, in Malory, *Morte Darthur*, p. 279.

xx. DODGE (*PMLA* 12. 202). Cf. *Orl. Fur.* 17. 88-90.

xxii. 6. EDITOR. On the Knights of Maidenhead see 1. 7. 46. 4; 2. 2. 42. 4; 2. 9. 6. 6; 3. 8. 47. 7, and notes (Book I, p. 256; Book II, p. 280); also 4. 6. 6. 1 and notes.

xxiii. 4-5. UPTON. Spenser seems to have Chaucer in view, in the *Rhyme of Sir Thopas* 3410 [cf. Skeat's ed. 192-4], where the same image occurs.

His gode courser he hath bestrode,
And forth upon his waie he rode [Skeat reads "glode"],
As sparke out of the bronde.

Chaucer uses this word ["glode"] in the *Squire's Tale* 413 [cf. Skeat's ed. 393].

The vapor, which that fro the earthe glode,
Makith the sunne to seme ruddy and brode.

xxiv. 1. UPTON. "beamlike speare." Statius, [*Theb.*] 4. 6: "Hasta trabalis." [See Critical Notes on the Text.]

3-5. See TODD's note on 2. 5. 7. 8 in Book II, p. 235.

xxv. 9. TODD. "to beare the bell." This phrase is repeated in B. Riche's *Adventures of Simonides*, 1584. And the first instance explains the origin of it. Part 1, Sig. N iii:

My prickearde ewe, since thou dost beare the bell,
And all thy mates doe follow at thy call,
Keepe still this laune. . . .

Presently afterwards (Sig. P i) he speaks of "a Nimphe, who in dame Venus traine doth beare the bell."

EDITOR. The phrase had been proverbial long before Spenser. Chaucer uses it once, *Troilus and Criseyde* 3. 198. Spenser repeats it at 4. 5. 13. 6; 6. 10. 26. 4.

xxix. 8-9. See notes on 1. 6. 44. 4-9 in Book I, pp. 247-8.

xxx. 3. UPTON. He had Chaucer plainly in view, in the *Knights Tale* 2689 [cf. Skeat's ed. 1828-9]:

For which his horse for fere began to turn
And lepe aside, and foundrid as he lepe.

xxxii. 4. TODD. Milton describes Samson (line 1529) "dealing dole among his foes." This expression seems to have been common. Thus, in the translation of *Orlando Innamorato* (1598), "Thus Ferraw, brauo-like, doth deale his dole." Other examples might be added.

5-7. HEISE (p. 106) cites *Od.* 4. 791 ff.; *Il.* 20. 164 ff.; *Orl. Fur.* 26. 132; 43. 168; *Rin.* 11. 28; 12. 55.

8-9. UPTON. This is imitated from Chaucer in the *Knights Tale* 2650 [cf. Skeat's ed. 1790-1]:

But all for nought; he was brought to the stake;
His hardy herte might him ne helpin nought.

xxxv. 6-8. HEISE (p. 107) cites *Il.* 16. 352 ff.

xxxviii ff. UPTON. Several passages in this tilt and tournament are imitated from the *Knights Tale* in Chaucer; where Palamon and Arcite engage in different parties for the fair Emily. [See ROSENTHAL's note on l. 4. 40-4 in Book I, p. 223.]

xxxviii. 6. UPTON. This figure of making the reader a spectator of the action of the poem, is frequent amongst our best poets. Chaucer, *Knights Tale* 2606 [cf. Skeat's ed. 2604]: "There see men who can just and who can ride." Milton, *P. L.* 3. 489:

Then might ye see
Cowls, hoods, and habits, with their wearers tost.

Virgil 4. 401: "Migrantes cernas." See Homer, *Il.* 4. 539.

xxxix. See Appendix, p. 300.

xl. 9. PAULINE HENLEY (*Spenser in Ireland*, p. 127) thinks the names Brianor and Briana (6. 1) are from the Irish Brian.

xliii. H. H. BLANCHARD (*SP* 22. 215-6). To the reader of Italian literature, this situation with its concluding comment strongly suggests a stanza in Tasso. In the assault upon Jerusalem, a massive wooden tower is used with considerable effect. At the close of a day of hard usage, it is at last being withdrawn to a place of safety when two of its wheels are injured at the last moment. *Ger. Lib.* 11. 84-5:

Da' gran perigli uscita ella s'en viene
Giungendo a loco omai di sicurezza;
Ma qual nave talor ch' a vele piene
Corre il mar procelloso, e l'onde sprezza,
Pocia in vista del porto, o su l'arene,
O su i fallaci scogli un fianco spezza;
O qual destrier passa le dubbie strade,
E presso al dolce albergo incespa e cade:
Tale inciampa la torre; e tal da quella
Parte che volse all' impeto de' sassi,
Frange due rote debili, sì ch' ella
Ruinosa pendendo arresta i passi. . . .

In both the English and Italian, the essential idea is the same: that, even at the last moment, the success which one has achieved may be taken from him.

The ultimate source of Tasso's stanza is probably found in Dante. Dante's point is that the destiny which God bestows upon the individual should not be judged too hastily, for the high may still fall in the end, and the low rise. Then Dante writes (*Par.* 13. 136-8):

E legno vidi già dritto e veloce
Correr lo mar per tutto suo cammino,
Perire al fine all' entrar della foce.

xlvii. H. H. BLANCHARD (*SP* 22. 216-7) suggests a parallel in *Ger. Lib.* 1. 71. 5-8.

B. E. C. DAVIS (*Edmund Spenser, A Critical Study*, p. 174). Nothing short of direct observation could have inspired the following graphic study of summer drought [stanza quoted].

xlvi. A. H. GILBERT (*PMLA* 34. 232) notes this as a "conclusion in the manner of Ariosto."

CANTO V

i. HURD (*Letters on Chivalry and Romance*, pp. 207-8). Further, the free commerce of the ladies, in those knots and circles of the great, would operate so far on the sturdiest knights, as to give birth to the attentions of gallantry. But this gallantry would take a refined turn, not only from the necessity there was of maintaining the strict forms of decorum, amidst a promiscuous conversation under the eye of the Prince and in his own family; but also from the inflamed sense they must needs have of the frequent outrages committed, by their neighbouring clans of adversaries, on the honour of the sex, when by chance of war they had fallen into their hands. Violations of chastity being the most atrocious crimes they had to charge on their enemies, they would pride themselves in the merit of being its protectors: and as this virtue was, of all others, the fairest and strongest claim of the sex to such protection, it is no wonder that the notions of it were, in time, carried to so platonic an elevation.

Thus, again, the great master of Chivalry himself, on this subject [st. quoted.]

ii ff. WARTON (1. 54-5). An ingenious correspondent has communicated to me an old ballad, or metrical romance, called the *Boy and the mantle*, on which Spenser's conceit of Florimel's girdle is evidently founded. A boy brings into king Arthur's hall, at Cairleoln, a magical mantle, by which trial is made of the fidelity of each of the ladies of the several knights (*Manuscript Collection of Old Ballads*, No. 89). But this fiction is as manifestly taken from an old French piece, entitled, *Le Court Mantel*; part of which is quoted by M. de la Curne de Sainte Palaye (Paris, 1760, 1. 119), in his learned and entertaining memoirs of ancient chivalry, and who informs us, that it is formed on the tale of the *Enchanted Cup*. Most of these old romantic stories in English, I presume, first existed in French or Italian. [See notes on 2. 25. 7-9 above.]

ii. A. H. GILBERT (*PMLA* 34. 232) notes this as a "transition in the manner of Ariosto."

iii-vi. POPE (*The Iliad of Homer* 14. 218 n, ed. 1750, 4. 109). Spenser . . . describes a girdle of Venus of a very different nature; for this had the power to raise up loose desires in others, that had a more wonderful faculty to suppress them in the person that wore it: But it had a most dreadful quality, to burst asunder whenever tied about any but a chaste bosom. Such a girdle, 'tis to be fear'd, would produce effects very different from the other: Homer's Cestus would be a peacemaker to reconcile man and wife; but Spenser's Cestus would probably destroy the good agreement of many a happy couple.

UPTON. The reader at his leisure may compare Tasso's description of the enchanted girdle of Armida [*Ger. Lib.* 16. 24-5].

TODD. The Girdle of Florimel is of a nature opposite to those of Venus and Armida. Spenser's object is to promote the cause of fidelity and chastity: while the objects of Homer and Tasso are to show the efficacy of those allurements which excite loose desires.

LOTSPEICH (p. 115). But Spenser's use of the Cestus is quite different from Homer's and is probably dependent on Boccaccio 3. 22; 4. 47. Following Boccaccio, Spenser makes it a symbol of "wivehood true," which Venus must lay aside when she indulges in illicit love. This idea of the Cestus may start with *Theb.* 5. 62-3, "iugalem Ceston" on which Lactantius has a long note which is used by Boccaccio at 3. 22.

iii. 1-2. LOTSPEICH (p. 115). Cf. Boccaccio 4. 47: "Veneris cingulum est dictum Ceston, quod ipsa fert ad legitimos coitus," and 3. 22, "Hoc cingulum, dicit Lactantius, . . . Venerem non ferre nisi ad honestas nuptias."

7-9. LOTSPEICH (p. 115). Cf. Boccaccio 4. 47: "Cum vero in illicitos tendit, cingulum deponit et sic illi solutis vestibus in illicitos ire coitus ostendebant."

iv. SAWTELLE (pp. 123-4). Later authors, however, place his workshop on earth, in various volcanic regions: thus, Spenser says that it was on Lemnos that Vulcan wrought the girdle of Venus. This is quite classical, since Homer, *Od.* 8. 283, says that island was a favorite with him, and others place his workshop there. The reason for this may be found in *Il.* 1. 593: it was on Lemnos that Vulcan fell when he was thrown from heaven, and the people of that island then received him kindly.

Since, according to Homer, *Il.* 14. 214 ff., the cestus of Venus was a piece of embroidery, Spenser is not consistent with the classics in speaking of it as wrought with fire by Vulcan. That Vulcan was the husband of Venus appears from *Od.* 8. 266 ff.—the passage describing the means by which Vulcan assured himself of the unfaithfulness of Venus. It is possible that the net described there may have suggested to Spenser the girdle of Venus as the work of Vulcan. [Cf. *F. Q.* 7. 7. 26. 5.]

1-4. LOTSPEICH (p. 117). Spenser's use of Vulcan is entirely classical. He is the "Lemnian god" and his workshop is in "Lemno" (cf. *Mui.* 370). He is given this epithet at *Met.* 4. 185; *Aen.* 8. 454; *Theb.* 2. 269.

7-8. LOTSPEICH (p. 115). Cf. Boccaccio 3. 22: ". . . ut aliquali coertione vaga nimis lascivia frenatur."

v. 1-3. See notes on 2. 6. 35. 7-9 in Book II, p. 247; 3. 6. 24. 2-4 in Book III, p. 253; 3. 11. 36 in Book III, p. 295; 3. 11. 44 in Book III, p. 297.

5-6. UPTON. I. e. on a mount near the brook Acidalus, where the Graces used to resort. See Servius and the Commentators on Virgil 1. 724, "Matris Acidaliae." Pontanus, p. 387: "Qualis Acidaliis Cytherea vagatur in hortis." Politian, *de Violis*: "Vosne in Acidaliis aluit Venus aurea campis?" Scaliger, *Epigr.*, p. 134: "Vosne ab Acidalio misit Amor nemore?" [Cf. *F. Q.* 6. 10. 6-9 and *Epith.* 310.]

LOTSPEICH (p. 31) quotes Servius, *ad Aen.* 1. 720: "Acidalia Venus dicitur vel quia inicit curas (cf. 6. 10. 8. 6), quas Graeci ἀκιδας dicunt, vel certe a fonte Acidalio . . . in quo se Gratiae lavant."

vi. 7-8. JORTIN. Alluding to the Campus Martius, and to the phrase, "descendere in Campum." [Or "in pugnam, certamen," etc. Cicero likes the phrase.]

xi. 5. UPTON. Chaucer in the *Squier's Tale* 223 [cf. Skeat's ed. 203] translates, "Quot capita, tot sententiae," as follows, "As many hedes, as many wittes ther bene."

xii. 6-9. JORTIN. Zeuxis drew Helena for the inhabitants of Croton, say some, of Agrigentum, say others, and chose five of their women to copy from. This is the story that Spenser alludes to, and mistakes.

UPTON. Ovid, *Amat.* 3. 401:

Si Venerem Cois nunquam posuisset Apelles,
Mersa sub aequoreis illa lateret aquis.

Spenser alludes to this story in his Sonnet which he sent to the Ladies of the Court with his *Fairy Queen*.

The Chian painter, when he was requird,
To pourtraict Venus in her perfect hew,
To make his work more absolute, desird
Of all the fairest maides to have the view.

"The Chian painter," or rather "Coan," was Apelles. Chios and Coos are both Islands in the Archipelago, and frequently used one for the other, perhaps through mistake. I could give many instances where Chios and Coos are thus confounded: but as this is foreign to our purpose, let us hear rather what the learned traveller Sandys says in his description of Coos, p. 90: "In this temple (of Hippocrates) stood that rare picture of Venus, naked, as if newly rising from the sea, made by Apelles, who was also this countryman: after removed unto Rome by Octavius Caesar, and dedicated unto Julius; she being reputed the mother of their family. It is said, that at his drawing thereof, he assembled together the most beautiful women of the island, comprehending in that his one worke their divided perfections." Concerning this famous statue of Venus *Ἀναδυομένη*, see Burman on Ovid, *Amat.* 3. 224; and Pliny, *Nat. Hist.*, ed. Hard, 35. 10. [86 ff.], p. 696. [See notes on 3 poem 2. 1-5 in Book III, p. 201, and dedicatory sonnet, "To all the Ladies in the Court," in Book III, p. 309.]

HEISE (p. 151) cites *Orl. Fur.* 11. 71:

E se fosse costei stata a Crotone,
Quando Zeusi l' immagine far volse,
Che por dovea nel tempio di Giunone,
E tante belle nude insieme accolse;
E che per una farne in perfezione,
Da chi una parte e da chi un'altra tolse;
Non avea da torre altra che costei,
Chè tutte le bellezze erano in lei.

xiii. 4. EDITOR. The same line occurs at 2. 3. 22. 2; cf. also *Amoretti* 17. 1; *Epithalamion* 185-203; *Hymne of Heauenly Beautie* 231. This Platonic stroke occurs almost invariably in Spenser's descriptions of a woman's beauty. See Appendix, p. 321.

6. See notes on 4. 25. 9.

xiv. 1-4. TODD. Milton, in his description of Eve, has finely improved upon this thought. See *P. L.* 8. 471:

so lovely fair,
That what seem'd fair in all the world, seem'd now
Mean, or in her summ'd up, in her contain'd
And in her looks.

4. UPTON. "Amongst the lesser starres." Horace, *Epod.* 15. [2]: "Inter minora sidera."

HEISE (p. 139) adds Statius, *Silvae* 2. 6. 36-7: "Quantum praecedat clara minores Luna faces."

xv. A. A. JACK (*A Commentary on the Poetry of Chaucer and Spenser*, p. 217 n.) thinks that perhaps this is the original of Shakespeare's *Troilus and Cressida* 3. 3. 178:

And gives to dust that is a little gilt
More laud than gilt oerduced.

4. UPTON. "For good gold," had been sufficient; "insted" is a pleonasm: but such redundancies both of adverbs and prepositions are no unusual thing among all writers of all ages. See 3. 5. 22. 2-3.

xviii. 2. EDITOR. The same raucous laughter, and for the same reason, is heard at 3. 7. 57. 5; 58. 5. See OSGOOD's note on 1. 6. 20 ff., Book I, p. 245.

7. UPTON. Dr. Hyde thinks that this English saw, "ungirt, unblest," alluded to the sacred zone of the Persian priests; and to the zone and girdle which in their religious ceremonies they gave their youth of both sexes: this sacred zone if they ever laid aside, they forfeited the benefits of the benediction: "discincti non benedicti." [But see V. S. Lean, *Collectanea* 2. 675-6; *NED* s. v. *ungirt*. The usual implication of "ungirt" is an empty purse. Spenser is the earliest literary instance cited.]

xxii-xxiv. DODGE (*PMLA* 12. 202). Cf. the conduct of Discordia in *Orl. Fur.* 27. 39 ff.

xxv-xxvi. DODGE (*PMLA* 12. 202). Cf. *Orl. Fur.* 27. 103-107.

xxviii. A. H. GILBERT (*PMLA* 34. 232) notes this as a "transition in the manner of Ariosto."

xxxii ff. E. KOEPEL (*Anglia* 11. 357) cites Rinaldo in the "valle del dolore" in Tasso's *Rin.* 11. 48 ff.

E. LEGOUIS (*Spenser*, p. 116). While it would be idle to pretend that Spenser here contributes anything whatsoever to psychology, or makes a study of the jealous mind, who can fail to acknowledge that these scenes and characters, born of the poet's imagination, have imprinted themselves as deeply upon his memory as any picture, any spectacle could have possibly done?

C. W. LEMMI (*PQ* 8. 271-2). That the episode of the house of Care symbolizes Scudamour's jealous wretchedness is obvious. It will be noticed, too, that of the three animals which keep the knight awake in stanza 41, the cock is the bird into which Gallus was turned (*Lucian, The Cock*; *Natalis Comes* 2. 6) for unwittingly betraying the amours of Mars and Venus, the owl is that into which Ascalaphus was transformed (*Met.* 5. [538-552]) for tattling on Proserpine, and the howling of dogs was associated with Hecate whom, as will presently appear, Spenser might well have thought of as symbolical of misfortune and sorrow. But Scudamour is not merely sorrowful; we have seen him goaded to fury by Ate's false informing, and still his angry torments make him start to his feet. Are we to infer that the blacksmiths owe their symbolism to Boccaccio's Furies? Their being six in number would seem to discountenance the supposition; but this very fact recalls the third book of the *Genealogia deorum* [chaps. 4, 13, 14], which tells us that Acheron, who is interpreted as sadness or anxiety, had six children, of whom three were the Furies, a fourth, Ascalaphus, was the embodiment of informing, and a fifth, Styx, was the embodiment of sadness. That the Furies were not far from Spenser's mind is shown by the fact that the description of Ate's dwelling in [Canto 1,] stanza 20 is almost a translation[?] of that in *Aeneid* 6. [At best 1. 20. 6-7 may be a reminiscence of *Aen.* 6. 126-9. See rather 2. 7. 21 ff. and notes in Book II, pp. 256-9.]

xxxii-xxxvi. PAULINE HENLEY (*Spenser in Ireland*, p. 125). Many a time, when on the march Grey's servants must have been glad to appropriate for the Lord Deputy "whom greatest Prince's Court would welcome fayne" the shelter of one of these little cottages hidden away in unexpected places. The Poet wisely refrains from details as to what was being made in this smithy of his, but he puts a master and six apprentices working there, though it was only "a little cottage like some poor man's nest"—obviously a blunder caused by the blending of two distinct pictures.

xxxii. See Appendix to Book I, "On the Propriety of the Allegory," p. 367.

xxxiii. 7. COLLIER. A poet of a later date could hardly have avoided the rhyme of "clank" in this place, especially as we have had "ranke" just above; but "clang," and not "clank," seems to have been in use in the time of Spenser.

xxxv. C. W. LEMMI (*PQ* 8. 281). Care was probably suggested by Acheron. About the infernal rivers in general Conti says, *Mythologiae* 10, "De fluminibus inferorum": "Sunt enim curae sub mortis tempus animum infestantes."

xxxvii. 1-2. WARTON (2. 18). If care was so monstrous a giant, how could he dwell, with his six servants, in the little cottage above-mentioned (st. 32)?

COLLIER. The answer may reasonably be, that what on the outside seemed only a small cottage had so "caved the bank" that it was much larger within—large enough for Care and his men. [Such discrepancy between an apparently small exterior and a large interior is by no means uncommon in folk-lore and romance.]

UPTON. "He like a monstrous gyant," *πέλωρ αἴητον*, as Vulcan is called in Homer, *Il.* 18. 410. . . . He and his six servants point out the seven days of the week, revolving round in perpetual labour and trouble: they have no ears to hear, st. 38, and rest not night nor day. There are many passages in this episode imitated from Homer, *Iliad* 18, where Thetis visits Vulcan, and from Virg., *Aen.* 8. 415 ff., etc.

xxxviii. 5-9. See Appendix to Book I, "On the Propriety of the Allegory," pp. 364-5.

xl-xli. E. DE SELINCOURT (*Oxford Lectures on Poetry*, p. 125) quotes these stanzas as "obvious examples of a constant penetration into the things of life to be found in a poem that is sometimes dismissed as a mere succession of lovely pictures."

xl. 3. UPTON. This seems taken from that well-known description of the restless Achilles, in Homer, *Il.* 24. 5 and 10, to which Juvenal alludes [3. 280], "Et patitur noctem Pelidae fientis amicam."

xli. See LEMMI's note on sts. 32 ff. above.

2. COLLIER. Turberville, in one of the poems at the end of his *Tragicall Histories*, ed. 1584, uses the figure of the beating of hammers in the same way:

Thus weares away the night,
Consumde in carefull paine,
Those restlesse hammers beating still
Upon my busie braine.

By a singular misprint, "banners" is put for "hammers"; but the error has never been pointed out—perhaps never discovered.

6-9. C. W. LEMMI (*PQ* 8. 281) cites Natalis Comes 2. 6, in which the story of Gallus is told in detail, and 3. 15 in which "Conti interprets Hecate as fate, or the influence of the stars, and adds: 'What else is signified by the mad dogs that accompany her but the misfortunes and sorrows that fate continually inflicts on men?'" [Cf. notes above on sts. 32 ff.]

xlili. 9. UPTON. "That day most minds," i. e. that day causes us most to mind. Ennius *apud Cic. Divin.* 1. 22:

Rex, quae in vita usurpant homines, cogitant, curant, vident,
Quaeque aiunt vigilantes, agitantque, ea si cui in somno accidunt,
Minus mirum sit.

Cicero, *Somn. Scip.* [1. 4]: "Fit enim fere ut cogitationes sermonesque nostri pariant aliquid in somno tale, quale de Homero scribit Ennius, de quo videlicet saepissime vigilans solebat cogitare et loqui."

xl. 9–xliv. J. P. COLLIER (*Seven Lectures on Shakespeare and Milton by the Late S. T. Coleridge*, pp. xlv–xlviii). We talked of dreams, the subject having been introduced by a recitation by Coleridge of some lines he had written many years ago upon the building of a Dream-palace by Kubla-Khan: he had founded it on a passage he had met with in an old book of travels. Lamb maintained that the most impressive dream he had ever read was Clarence's, in *Richard III*, which was not now allowed to form part of the acted play. There was another famous dream in Shakespeare, that of Antigonus in the *Winter's Tale*, and all illustrated the line in Spenser's *Fairy Queen*, Book 4, canto 5: "The things which day most minds at night do most appear"; the truth of which every body's experience proved, and therefore every body at once acknowledged. Coleridge observed that there was something quite as true, near the same place in the poem, which was not unlikely to be passed over without remark, though founded upon the strictest and justest (his own superlative) observation of nature. It was where Scudamour lies down to sleep in the cave of Care, and is constantly annoyed and roused by the graduated hammers of the old smith's men. He called for a copy of the *F. Q.*, and, when it was brought, turned to the end of the Canto, where it is said that Scudamour at last, weary with his journey and his anxieties, fell asleep: Coleridge then read, with his peculiar intonation and swing of voice, the following stanza. [St. 44 quoted.]

Having read this, Coleridge paused for a moment or two, and looked round with an inquiring eye, as much as to say, "Are you aware of what I refer to in this stanza?" Nobody saying a word, he went on: "I mean this—that at night, and in sleep, cares are not only doubly burdensome, but some matters, that then seem to us sources of great anxiety, are not so in fact; and when we are thoroughly awake, and in possession of all our faculties, they really seem nothing, and we wonder at the influence they have had over us. So Scudamour, while under the power and delusion of sleep, seemed absolutely nipped to the soul by the red-hot pincers of Care, but opening his eyes and rousing himself, he found that he could see nothing that had inflicted the grievous pain upon him: there was no adequate cause for the increased mental suffering Scudamour had undergone."

The correctness of this piece of criticism was doubted, because in the last line it is said, "Yet did the smart remain, though he himself did flee."

Coleridge (who did not always answer objectors, but usually went forward with his own speculations) urged that although some smart might remain, it had not the same intensity:—that Scudamour had entered the cave in a state of mental suffering, and that what Spenser meant was, that sleep much enhanced and exaggerated that suffering; yet when Scudamour awoke, the cause of the increase was nowhere to be found. The original source of sorrow was not removed, but the red-hot pincers were removed, and there seemed no good reason for thinking worse of matters, than at the time the knight had fallen asleep. Coleridge enlarged for some time upon the reasons why distressing circumstances always seem doubly afflicting at night, when the body is in a horizontal position: he contended that the effect originated in the brain, to which the blood circulated with greater force and rapidity than when the body was perpendicular.

xliv. 1-4. WARTON (2. 255). In these verses the allegory is worked up to an amazing height. What he says of Erinnyes in the *Ruins of Rome*, is somewhat in this strain (st. 24),

What fell Erinnyes with hot-burning tongs,
Did gripe your hearts?

[See note on *Ruins of Rome*, st. 24.]

xliv. 4. TODD. This expression of the day peeping, etc., appears to have been very frequent in our old poets. See my note on Milton's *Comus* 139:

The nice Morn, on the Indian steep
From her cabin'd loop-hole peep. . . .

TODD (*The Poetical Works of John Milton* 6. 263) cites Pulci's *Morg. Mag.* 6. 2; Fletcher's *Faithful Shepherdess* 5. 1; Drayton's *Muses Elysium*, ed. 1630, p. 2; Fairfax's *Tasso* 9. 75; *Mirror for Magistrates*, ed. 1610, p. 730; Sylvester's *DuBartas*, ed. fol. 1621, p. 841, and P. Fletcher's *Pisc. Eclogues*, 1633, p. 43.

xlvi. 1. UPTON. This is Chaucer's expression in the *Rhyme of Sir Thopas* [cf. Skeat's ed. 86]: "Into his saddle he clombe anone." He uses it likewise above, in 3. 4. 61. 6. [Also 3. 3. 61. 6.]

8-9. UPTON. Metaphors of this sort are frequent. So Virgil, *Georgics* 2. 542: "Et jam tempus equum fumantia solvere colla." Drayton's *Polyolb.*, [ed. 1613,] p. 13 [end of the first song]:

Heere I'll vnyoke awhile, and turne my steeds to meat:
The land growes large and wide: my Teame begins to sweat.

HEISE (p. 145) cites Chaucer, *Knightes Tale* 2809 [cf. Skeat's ed. A 886-7]:

I have, God woot, a large feeld to ere,
And wayke been the oxen in my plough.

CANTO VI

i. UPTON. Spenser seems to have in view Ariosto 31. 1, where he reflects upon the gnawing jealousy that possessed Bradamant.

9. LOTSPEICH (p. 37) cites Ovid, *Met.* 1. 521-4 as "especially close." [See 523-4:

Ei mihi [Apollo], quod nullis amor est sanabilis herbis
Nec prosunt domino, quae prosunt omnibus, artes.]

iv. 9. WALTHER (pp. 28-9). Launcelot says, Malory 600. 26, "My name is Le chevaler Malfet."

vi. 1. UPTON. The motto of the knights of maidenhead: "Honi soit qui mal y pense."

EDITOR. Also the motto of the Order of the Garter. See Harrison's *Description of England*, Book 2, Chap. 5 (ed. Furnivall, New Shakespeare Society, ser. 6, p. 127):

... our renowned Order of the Garter, in whose compasse is written commonlie, "Honi soit qui mal y pense," which is so much to saie, as "Euill come to him that euill thinketh": a verie sharpe imprecation, and yet such as is not contrarie to the word, which promiseth like measure to meter, as he doth mete to others.

Harrison adds in a marginal note: "Some think that this was the answer of the queene, when the king [Edward III] asked what men would thinke of hir, in losing the garter after such a manner." The reference is to the supposed founding of the order after the Queen had lost her garter in a crowd and none stooped to pick it up. The King is reported to have commanded one to retrieve the lost garter. Another story makes the owner of the garter the Duchess of Somerset and the King the retriever. See note on 4. 4. 22. 6.

vii. 4-5. UPTON. Here are two expressions which we meet with in Homer, "Tho gan he swell," *Il.* 9. 646. Cicero, *Tusc.* 3: "Corque meum penitus turgescit tristibus iris." And "to gnaw his hart," *Il.* 24. 129.

6. UPTON. Virgil, [*Aen.* 9. 300]: "Per caput hoc." Chaucer, *Knight's Tale* 1167 [cf. Skeat's ed. 307]: "By my pan."

xiii. 4. See notes on 1. 2. 18. 9 in Book I, pp. 200-1.

xiv. 1-5. WARTON (2. 261). Not many years before the *Fairy Queen* was written, viz. 1561, the steeple of St. Paul's church was struck with lightening, by which means not only the steeple itself, but the entire roof of the church was consumed (Stow's *Survey of London*, ed. 1633, p. 357). The description in this simile was probably suggested to our author's imagination by this remarkable accident.

COLLIER. It is on p. 268 of the original edition of Stow's *Survey* in 1598. In the *Extracts from the Registers of the Stationers' Company* (printed by the Shakespeare Society in 1848) 1. [40], is a ballad upon an event which excited so much attention and alarm, that the Bishop of Durham, Dr. James Pilkington, preached and printed a Sermon on the occasion (*ibid.*, p. 70).

HEISE (p. 126) cites *Ger. Lib.* 9. 22 and *Rin.* 8. 70.

[See notes on 1. 8. 9 in Book I, pp. 257-8.]

xvi. 8-9. UPTON. The same kind of apostrophe Ariosto makes, [*Orl. Fur.*] 45. 80, where Ruggiero and Bradamante are described fighting together.

DODGE (*PMLA* 35. 92). The situation as a whole is more closely related to the Tancredi-Clorinda duel of *Ger. Lib.* 3. 21 ff.

xvii. 1. UPTON. "What yron courage." Cf. Homer, *Il.* 2. 490; 24. [205]; etc.

EDITOR (C. G. O.). Such metaphysical use of *σιδηροῦς*, *χάλκεος*, "ferreus," is common in Homer and other Greek poets, and in Latin writers. Cf. 4. 8. 38. 5 and note; 5. 10. 28. 9; 6. 1. 30. 6; Milton, *Il Pens.* 107; also the prevalent symbolism associated with Talus throughout Book V. See note below on 4. 11. 36. 1-5.

xx. A. H. GILBERT (*PMLA* 34. 231). Cf. *Orl. Fur.* 32. 79, also imitated in *F. Q.* 3. 1. 43; 3. 9. 20; 4. 1. 13; 5. 5. 12. [See notes on 3. 9. 20. 6-9 in Book III, p. 278.]

- 1-4. E. KOEPPPEL (*Anglia* 11. 357-8). Cf. Tasso, *Ger. Lib.* 3. 30:

Fu levissima piaga; e i biondi crini
Rosseggiaron così d' alquante stille,
Come rosseggia l' ôr, che di rubini
Per man d' illustre artefice sfaville.

HEISE (p. 143) adds *Orl. Fur.* 7. 11.

- 7-9. LOTSPEICH (p. 95) cites *Met.* 11. 142-5. Cf. *Virgil's Gnat* 12 and *F. Q.* 4. 11. 20. 8.

- xxi. H. H. BLANCHARD (*SP* 22. 217) cites *Ger. Lib.* 9. 84:

Ed al supplice volto, il quale invano
Con l'arme di pietà fea sue difese,
Drizzò crudel l' inesorabil mano,
E di natura il più bel pregio offese.
Senso aver parve, e fu dell' uom più umano
Il ferro; ch'è sì volse, e piatto scese.

- xxvi. 6. UPTON. Viz. in 3. 2. 22 ff.

xxviii. 1-6. UPTON. Observe the conduct and decorum of the poet: Scudamore finds out himself the false foundation of his jealous fear; therefore better satisfied than if Glaucé had discovered it to him.

3. UPTON. See 4. 1. 47.

6-9. E. B. FOWLER (*Spenser and the System of Courtly Love*, p. 60). For the mediaeval mind the most natural parallel to this relationship [of humble devotion] was that of the vassal to his lord. The accepted lover became the sworn vassal of his lady (see Wechssler, *Frauendienst und Vassallität*, in *Zeit. f. franz. Sp. u. Lit.*, vol. 24, pp. 159 ff.). The influence of this convention is clearly observable in Spenser's work. At sight of Britomart's face Artegall dropped upon his knee in sign of submission; whereupon Sir Scudamour remarked [lines quoted].

xxix. 2-3. E. B. FOWLER (*Spenser and the System of Courtly Love*, pp. 9-11) notes that in the courtly system of love "from love springs all the lover's happiness and joy." He quotes William IX of Poitou (Appel, *Prov. Chrest.*, p. 52):

totz lo ioys del mon es nostre
dompna, s'amduy nos amam.

and cites *ibid.*, p. 58; Mätzner, *Altfr. Lieder*, p. 14, verses 14-6 and note, pp. 152-3; and *Der Kittel in Bibl. d. Lit. Ver. in Stuttgart* (1850) 21. 64. Cf. *Amoretti* 8, 39, 63; *F. Q.* 1. 12. 40; 4. 6. 29; 4. 6. 32. 8-9; 4. 9. 45; 4. 10. 47. 6-9; 3 (1590 ed.) 12. 45. 6-9; 4. 2. 9. 4-9; *Hymn of Love* 238-240.

xxxi. 3-5. UPTON. See above in canto 4, stanza 44. . . . This is intended as a compliment to his royal mistress.

[See Appendix, pp. 327-8.]

xxxii. 7. E. B. FOWLER (*Spenser and the System of Courtly Love*, pp. 19-20). In mediaeval courtly poetry suffering is commonly regarded as a condition or, at

least, as a necessary accompaniment of love. (The idea is found in Old Italian literature, *Poeti del prim. sec.* 1. 194:

Neiente vale amar senza penare
Chi vuol amar conviene mal patire.

In the *Romaunt of the Rose* the God of Love says to the lover, 2009-2012:

And first of o thing warne I thee
That peyne and gret adversite
He mote endure and eke travaile
That shal me serve, without faile.

Cf. Bédier, *De Nicolao Museto*, p. 29.) Spenser states the point with epigrammatic force [in this line].

8-9. See FOWLER's note on 6. 29. 2-3 above.

xxxiii. E. B. FOWLER (*Spenser and the System of Courtly Love*, p. 82). In his treatise on the art of love Andreas Capellanus sets forth a series of rules apparently designed to govern the intimate relations of lover and mistress. One of these laws requires of both lover and lady a due observance of modesty (*De Amore*, ed. by Trojel, p. 106: "In amoris praestando et recipiendo solatia omnis debet verecundiae pudor adesse"). The principle here laid down was faithfully kept by Spenser's honorable knights and ladies in their courtly intercourse.

8-9. UPTON. The same simile he has in his *Daphnida* [195],

As stubborne steede, that is with curb restrain'd
Becomes more fierce, and fervent in his gate.

Hence perhaps Milton, *P. L.* 4. 858:

But like a proud steede rein'd went haughty on
Champing his iron curb.

HEISE (p. 97) cites Ovid, *Amores* 2. 9. 29 ff. and *Orl. Fur.* 11. 1.

xxxiv. 5. Cf. *F. Q.* 3. 9. 51. 6 and JORTIN's note in Book III, p. 283.

xxxix. 3. EDITOR. Britomart's steed was killed or disabled in stanza 13.

xl-xli. DODGE (*PMLA* 12. 202). Cf. *Orl. Fur.* 27. 31-6.

xl. 3-4. E. B. FOWLER (*Spenser and the System of Courtly Love*, p. 25 n.). Cf. *Court of Love* 351-4:

The eighth statut, to my remembraunce,
Was, To speke, and pray my lady dere,
With hourly labour and gret attendaunce,
Me for to love with all her herte entere.

xli. 3. COLLIER. A figure derived from the chase, when the hunted animal is reduced to the necessity of stopping because it can fly from the dogs no farther: so in a sonnet in *The Passionate Pilgrim*, 1599, attributed to Shakespeare [line 155]: "Ah! that I had my lady at this bay."

EDITOR. Spenser likes the figure; see 3. 1. 22. 1 and KOEPEL's note, Book III, p. 207; 4. 8. 48. 5; 6. 5. 19. 1; 6. 7. 47. 1.

xliii. DODGE (*PMLA* 12. 202). Cf. *Orl. Fur.* 30. 76-81.

9. TODD. An expression in Milton's *Psalm 136* [line 33], written when he was a boy: "The horned moon to shine by night." An expression, however, for which Mr. Dunster, in his *Observations on Milton's early reading*, considers the juvenile bard to have been indebted to Joshua Sylvester; who, in his translation of *Du Bartas*, often enough calls the moon "Night's horned queen"; which epithet is common in elder poetry. But Spenser was Milton's original.

COLLIER. A poet might surely apply the epithet "horned" to the moon without obligation to Spenser or to any particular poet: "cornigera" was a frequent ancient designation.

xlvi. See Appendix, pp. 327-8.

CANTO VII

i. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 62-3) cites in connection with this passage *Hymne in Honour of Love* 43-9; *Amoretti* 70[. 1]; *F. Q.* 4. 10. 42[. 6-9]; 6. 8. 1, and continues: "Here is imputed to the god a quasi-judicial or ecclesiastical function in the religion of love. His power over the hearts of men was supreme till he delegated it to the ladies. . . . The idea is both classical and mediaeval." Compare Ovid, *Amores* 1. 1. [13]: "Sunt tibi magna, nimiumque potentia regna." In the M. E. *Court of Love* the lover is ordered by Mercury to go to the "Mount of Citharee" to see the majesty of Venus (52-4):

And eke her sone, the mighty god, I wene,
Cupid the blind, that for his dignitee
A thousand lovers worship on their knee.

"The Cupid of Spenser is a sort of composite of the classical, the feudal, and the ecclesiastical conceptions."

ii. A. H. GILBERT (*PMLA* 34. 232) notes this as a "transition in the manner of Ariosto."

iii. EDITOR. Resumes the episode introduced at 6. 36.

v-vii. UPTON. This picture of lust personified resembles in many instances Cacus in Virgil. [Cf. *Aen.* 8. 193 ff.] Compare likewise [Berni,] *Orl. Inn.* 22. 11.

A. H. GILBERT (*PMLA* 34. 231). Cf. *Orl. Fur.* 17. 30. Spenser omits the modified eyes of the Orco from his description of Lust. Lust's conduct towards his female prisoners is the opposite to that of the Orco; Lust violates and devours women, the Orco does not injure them, but devours men.

LOIS WHITNEY (*MP* 19. 145-7). He [the "saluage man"] may be in part a reminiscence of the folk character of the wild man, or "wode man," who figured in Elizabethan pageants. (Robert Withington, *English Pageantry*, Cambridge, 1918, pp. 72 ff. Frederick S. Boas, *University Drama in the Tudor Age*, Oxford, 1914, p. 161, gives a quotation from a diary for January 8, 1582, which mentions such a "savage.") This wild man was usually hairy, carried a wooden club, and was "with a wreath of yuie greene Engirt about." He was not, however, large-lipped and long-eared as is Spenser's wild man. (Withington, *op. cit.*, p. 54,

mentions the fact that the pageant figure of the giant sometimes had "large ears" and "big mouths," but he cites no examples.) Hairy men are of course frequently met with also in the travel books, but large lips and long ears are of rarer occurrence [st. 6, lines 1-4, quoted]. . . . Marco Polo, describing the inhabitants of Zanzibar, writes, "They have large mouths, their noses turn up toward their forehead, their ears are long, and their eyes so large and frightful, that they have the aspect of demons." (*The Travels of Marco Polo, the Venetian*, ed. by Thomas Wright, London, 1854, p. 432. Cf. Eden, *A treatyse of the newe India, etc.* in Edward Arber, *The First Three English Books on America*, Edinburgh, 1885, p. 23.) This description taken in connection with the rest of Spenser's picture, is fairly close, but there is a closer parallel in Mandeville: "And in another isle be folk of foul fashion and shape that have the lip above the mouth so great, that when they sleep in the sun they cover all the face with that lip." (*The Travels of Sir John Mandeville*, ed. by A. W. Pollard, London, 1900, p. 196.) This, to be sure, is the upper lip, but the transfer was a simple matter. Spenser, it is true, may be following a Celtic tradition here. In the story of *Kilhwch and Olwen*, Gwevyl, the son of Gwestad, had lips so large that he could drop one below his waist and cover his head with the other. (*The Mabinogion*, ed. by Alfred Nutt, London, 1904, pp. 112-3.)

As for the ears, Spenser's lines are [st. 6, lines 7-9 quoted]. In Mandeville, a few lines below the description quoted above, is found: "And in another isle be folk that have great ears and long, that hang down to their knees." Eden has two references to long ears. In his translation of Sebastian Münster the Spaniards are told that there are men

not onely with hanging eares, but also with eares of such breadth and length, that with one of them they myghte couer theyr hole head. But the Spanyardes, who soughte for gold and spycs, and not for monsters, sayled directly to the Ilandes of Molucca.

And in his *Decades* (*op. cit.*, pp. 34-5, 260):

The pilote which owre men brought owt of the Ilandes of Molucca toulde them that not farre from thense, was an Iland named Arucetto in the which are men and women not past a cubite in height, hauynge eares of such byggenesse that they lye uppon one and couer them with the other.

vi. 7. UPTON. I believe he had Virgil's expression in view [*Georgics* 3. 84]: "micat auribus." Our poet's descriptions are marked with so many particulars, that you both see and read at the same time.

vii. 9. TODD. Perhaps from Virgil, *Aen.* 4. 366: "duris genuit te cautibus horrens, Caucasus, Hyrcanaeque admorunt ubera tigres."

x ff. See Appendix, pp. 322-3.

x. 9. UPTON. We must pronounce, for the metre, "o'ersight."

xii. 3-4. CHURCH. To say that Phoebus blushes at, or hides his face from the sight of our Crimes, is poetical: But no Poet, I think, would ever say that our Crimes drove the heavens into darkness. Under favour; the sense is obvious, and well express'd. "Whose," &c., "the heavens abhor, and" therefore "drive" them "into darkness"; intimating that such detestable scenes of wickedness ought

to be banished from all light. Aemylia plainly alludes to her then dark dismal situation. See st. 33. There is a like Passage, 6. 6. 10, where speaking of Echidna "Whom Gods do hate, and heavens abhor to see"; He says, in the next Stanza,

To her the Gods, for her so dreadfull face,
In fearefull darknesse, furthest from the skie
And from the earth, appointed have her place
Mongst rockes and caves, where she enrold doth lie
In hideous horreur and obscurity.

[Cf. *F. Q.* 1. 6. 6. 5-8 and notes in Book I, p. 239.]

xv ff. DODGE (*PMLA* 12. 202). Aemylia in the cave of Lust is apparently a reminiscence of Isabella in the robbers' cave, *Orl. Fur.* 12. 89 ff. Her story in part resembles the story of Isabella, *Orl. Fur.* 13. 4-14. The old woman, her companion, is like Gabrina, with perhaps a touch of the house-keeper of the Orc (*Orl. Fur.* 17. 33).

xv. 7. TODD. Alluding, no doubt, to the old English romance, entitled *The Squire of low degree*. [See note on 9. Arg. 1. The Squire's name is Amyas; see 8. 59.]

xvi. 5. TODD. "my fixed mind." An expression adopted by Milton, *Il Pens.* 4: "Or fill the fixed mind with all your toys!"

xx. 3-5. UPTON. This seems taken from Homer [*Od.* 9. 415-420], who makes Polyphemus to close in like manner the entrance into his dreadful cave.

xxii. 8. See SAWTELLE'S note on *F. Q.* 2. 12. 52. 4-5 in Book II, p. 379. LOTSPEICH (p. 86) cites *Met.* 10. 312 ff.

EDITOR. "Myrrh'." Cf. 3. 2. 41. 1; 3. 7. 26. 1-3, where Myrrha is combined with Daphne in simile of swift flight. Myrrha was the daughter of Cinyras, king of Cyprus, who by incestuous union with him became the mother of Adonis. When Cinyras learned of the incest he had committed with Myrrha, he attempted to stab her, whereupon she fled into Arabia and was there changed into the plant called myrrh.

9. CHURCH. I suppose he means the Maenades, Priests of Bacchus.

LOTSPEICH (p. 36). Probably means the Amazons; cf. *Aen.* 11. 659-660:

[Quales Threiciae cum flumina Thermodontis
Pulsant et pictis bellantur Amazones armis].

xxiii. 6. UPTON identifies "that lovely boy" with Cupid, but CHURCH and TODD identify him with Timias, citing the following stanza. Timias was left at the end of Book III, canto 5, falling in love with Belpheobe.

xxiv ff. UPTON (*A Letter concerning a new Edition of Spenser's Faerie Queene*, p. 9). I hardly doubt but Timias is Sir Walter Raleigh: how finely and tenderly is touched the Queen's resentment for his debauching one of her maids of honour? his confinement, and banishment from court, and his reconciliation afterwards?

WARTON (2. 179-180). The secret history of this allegory, is evidently the disgrace of Sir Walter Raleigh, for a criminal amour with one of queen Elizabeth's maids of honour. The lady was brought to bed in the court, and Sir Walter was dismissed. The queen's anger on this occasion was extremely natural. Nothing more strongly characterises the predominant tendency of the queen's mind than the account given by Sir Robert Naunton, of the first appearance and reception of the young lord Mountjoy at court (*Fragmenta Regalia*, ed. 1641, p. 36, Mountjoy). "He was then much about twenty yeares of age, brown haired, of a sweet face, and of a most neate composure, tall in his person. The queene was then at White-hall, and at dinner, whither he came to see the fashion of the court; and the queene had soone found him out, and with a kind of affected favour, asked her carver what he was: He answered he knew him not; insomuch that an enquiry was made from one to another, who he might be; 'till at length it was told the queene, he was brother to the lord William Mountjoy. This enquirie, with the eye of her majestie fixed upon him, as she was wont to doe, and to daunt men she knew not, stirred the blood of the young gentleman, insomuch as his colour went and came, which the queene observing, called unto him, and gave him her hand to kisse, encouraging him with gracious words and new lookes: and so diverting her speech to the lords and ladyes, she said that she no sooner observed him, but she knew there was in him some noble blood, with some other expressions of pittie towards his house; and then againe demanding his name, she said, faile you not to come to the court," etc. Was it the Queen or the Woman who thus offered her hand to be kissed, and who thus excited and enjoyed the struggles of bashfulness, in this beautiful and unexperienced youth? I might add, that this triumph over modesty does not discover much delicacy or sensibility.

G. S. HILLARD (*Poetical Works of Spenser* 3. 115). This passage is supposed to contain an historical allusion to the anger of Queen Elizabeth, on discovering an intrigue between Sir Walter Raleigh and one of her maids of honor, the daughter of Sir Nicholas Throckmorton, whom he afterwards married; and the solitary life which Timias leads in the woods betokens Sir Walter Raleigh's temporary banishment from court. The wounds inflicted by Timias upon Amoret, while in the grasp of sensual passion (stanza 26) are also supposed to allude to the same circumstance.

KATHRINE KOLLER (*ELH* 1. 47-8). One is inclined to find in this incident personal or political allegory because of the nature and length of the account. Belpheobe and Timias are brought into Book IV to rescue Amoret, a deed which any other character might easily have performed. After the rescue Amoret is forgotten, but the poet continues for twenty-nine stanzas to relate the affairs of Timias and Belpheobe and at the conclusion drops them from the book. It is in this story that most commentators read Spenser's account of Raleigh's affair with Elizabeth Throckmorton and his subsequent disgrace and imprisonment.

Incidents in Raleigh's career may easily be found that will parallel the story of Timias. Timias and Amoret are in the power of Greedie Lust, and Amoret is wounded by Timias who would protect her. So Raleigh and Elizabeth Throckmorton are the victims of lust before their marriage, and the scandal wounds the lady.

The Queen's conduct on the discovery of Raleigh's love parallels that of Belpheobe. Wounded to the quick, she sends Raleigh to the Tower, even as Belpheobe drives Timias away. Raleigh's conduct in the Tower is reminiscent of Timias in

exile. He protests his devotion to the irate Queen in a letter to Burghley (*Cecil Papers*, Historical MSS. Com., 4. 220); and like one mad struggles with his guard in attempting to jump into the Thames to reach the Queen in her barge (P. F. Tytler, *Life of Sir Walter*, pp. 119, 120; also T. Birch, *Works of Sir Walter Raleigh*, 1751, 1. xxvii-xxviii). At this time it appears that Raleigh wrote the last portion of his poem *The Ocean to Cynthia*, and like Timias, wrote the name Belpheobe in verse and carved it on the trees (Agnes Latham, *The Poems of Sir Walter Raleigh*, 1929, notes, p. 178).

Timias' reconciliation with Belpheobe is brought about through the instrumentality of the dove bearing a jewel belonging to Timias. Is this a poet's adaptation of Raleigh's contribution of £80,000 from the Grand Carrack prize? Raleigh's partial restoration to royal favor followed this gift; for Raleigh, like Timias, had to wait for time to soften the heart in which were "bitter thoughts which deepe infixed lay."

Two points in the Timias-Belpheobe story do not fit the incidents of Raleigh's disgrace. Timias does not marry Amoret and Raleigh does marry Elizabeth Throckmorton; and in the second place, Timias is restored to Belpheobe, but Raleigh, though released from the Tower, is not restored to favor until 1597.

In answer to the first point we must remember that the chief concern of the poet was to stress, not Raleigh's crime, but his devotion to the Queen—which he does, if Timias is Raleigh, for some twenty-six stanzas.

In the second place, I believe Raleigh's chief concern and also that of Spenser, was to see Raleigh released from the Tower. When this release was effected, a complete restoration was likely to follow, and Spenser in poetic guise so describes it. That marks the blending, the transition from the relation of actual events to the land of Faerie.

This was ever Spenser's habit. We trace with keenest interest the allegory only to find the story slipping from us and becoming once more part of the faerie romance. It is a fact which we must never allow ourselves to forget in dealing with the political allegories of Spenser. It is not only a poetical method but also a wise precaution. The poet, daring as he was, could not afford to be too bold and make his meaning too plain in a court which was sensitive to every insinuation. So in the midst of an allegory, the poet shifts his course and deliberately confuses his readers. "'Tis here! 'Tis there! 'Tis gone!'"

xxiv. 9. On the laughter here and at 26. 9, cf. OSGOOD's note on 1. 6. 20 ff. in Book I, p. 245.

xxix. 6. UPTON. "ready bent" agrees with "bow": by a figure called synchysis, which he frequently uses.

9. CHURCH. The Poet intimates that Chastity only can subdue Lust.

xxx. 5-9. UPTON. This simile is true only in this respect, namely, that Belpheobe resembled her name-sake in the certainty of her destined arrows and vengeance: neither Niobe, nor her race, resembled this monster: neither gods nor men bemoaned his miserable case. Diana, he calls, "cruell kynde"; kind with cruelty: she was cruell to Niobe and her race; kynd, as loving with natural affection her mother Latona, and revenging her cause on Niobe, who vainly set herself above Latona.

SAWTELLE (pp. 91-2). These passages may all be explained in the light of *Met.* 6. 146 ff., which relates that Niobe, the mother of seven sons and as many daughters, showed contempt for Latona, the mother of but two children, Apollo and Diana. In punishment for this, Latona's children killed all the offspring of Niobe, and she herself was turned into a rock. [Cf. *F. Q.* 5. 10. 7. 8-9; *Sh. Cal.* April 86-7, and E. K.'s gloss on 86. See notes on 2. 12. 13 in Book II, p. 357.]

xxxii. 6-8. JORTIN. Virgil, *Aen.* 8. 265-7:

Nequeunt expleri corda tuendo
Terribilis oculos, voltum, villosaque saetis
Pectora semiferi.

xxxiii. EDITOR. Similar fine effects at 1. 8. 29; 3. 11. 53. See WARTON'S note, Book I, p. 260.

7-8. UPTON. "Bound" and imprisoned by some magical power. Tobit 8. 3: "The evil spirit fled into the utmost parts of Egypt, and the Angel bound him." Revelation 20. 3: "And [he] cast him into the bottomless pit, and shut him up, and set a seal upon him." Milton 4. 965-7:

Back to th' infernal pit I drag thee chaid
And seal thee so, as henceforth not to scorn
The facil gates of hell too slightly barrd.

xxxiv. 1. TODD. Aemylia surely might have now escaped; for the Satyr, eager to seize on Amoret, had forgotten to close the mouth of his cave.

xxxvii. EDITOR. The story of Aemylia and Amyas is resumed and completed in 8. 50-64.

xl. UPTON. The historical allusion is to Sir W. Raleigh's great affliction and trouble of mind, which he shewed when banished from court. The poet has the same allusion in *Colin Clout's come home again* [164-175]. [See notes on sts. 24 ff. above.]

6. EDITOR. For the alliteration see CHURCH'S note on 2. 10. 5. 4, Book II, p. 304; cf. also *Daphnida* 79; *Astrophel* 136; *Hymne of H. Beautie* 68; 2. 4. 17. 7; 2. 12. 12. 9; 3. 7. 8. 4; 3. 10. 29. 7; 4. 8. 51. 9; 4. 11. 45. 3.

xlili. 3-6. TODD. This is a frequent circumstance in Romance. See the *Hist. of Palmendos, Son to the most renown'd Palmerin d'Oliva* . . . , ch. 28: "We will go seek for the prison, wherein my Lord the King hath been kept so long. After they had searched a good while in vain, at length they found him in a strong tower, bound with huge bars of iron; he being so lean, wrinkled, pale, and wan, as they marvelled to see him so withered away." Again, ch. 30: "The Queen very earnestly beheld the King her husband, when seeing his hair and beard so strangely over-grown, beside his skin and complexion so wonderfully altered, as, doubtful in mind, she came to him with these words: Are you my Lord the King of Thessaly," etc. Compare also the Squire of low degree's situation, *F. Q.* 4. 9. 8. [Cf. also the description of Redcrosse, 1. 8. 40-42.]

xliv. 5. TODD. "did aunswere mum." Possibly this is an allusion to the mummers, a strolling crew, whose custom it was to answer only "mum." See my

note on the mummers, in Milton's *Samson Agon.* 1323 ff. [ed. 1809, 5. 449-551]. This facetious colloquial phrase seems to have been also proverbial, by Shakespeare's putting it into the mouth of Slender, *Merry Wives of Windsor* 5. 5. [209]: "I went to her in white, and cry'd, 'mum'; and she cry'd, 'budget'; as Anne and I had appointed." So afterwards in Howel's *Proverbial Sentences*, *Dict.*, ed. 1660: "Mum is counsell." [NED explains the word as "echoic" in origin. No allusion to mummers is here apparent.]

xlv. 8-9. CHURCH. This fine circumstance is borrowed from the known story of Ulysses his discovering Achilles when under the disguise of woman's apparel. But unless we may suppose it was the Sword of Prince Arthur that is here spoken of, the Poet seems to have forgot himself. See st. 39.

xlvi. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 48-9). Attention has been called to the analogy between the painting on the walls in the court of love allegories and the Elizabethan convention of pasting or carving lovers' names or erotic verses on trees, a courtly commonplace illustrated and satirized in Shakespeare's *As You Like It* 3. 2 (Long, *Elizabethan Courtly Love*, chap. 2. The custom still exists of carving lovers' names or initials on trees). The comparison is apt. The Elizabethan custom may be an outgrowth of the mediaeval convention. For, from the painting of love stories on the walls, it is but a step to the painting or writing of verses over the door of the castle or temple of love, or over the gate to the garden. (See Boccaccio, *Amorosa Visione*, canto 3, and Chaucer, *Parl. Foules* 120-140.) Be it remembered, further, that the paintings are even found on the outside of the walls surrounding the garden. (See *Romaunt of the Rose* 135-141, and Lydgate, *Reson and Sensuallyte* 4937-4944.) From this point a romantic imagination might pass with ease into the Forest of Arden to find love verses pasted or carved on the trees (*As You Like It* 3. 2. 5-6):

O Rosalind! these trees shall be my books
And in their barks my thoughts I'll character.

There is, moreover, in *Colin Clout* a passage which, if interpreted literally, indicates that the mediaeval convention of the paintings on the walls or some modification of it was familiar to Spenser's own age. In describing the prevalence of love at court, Colin says (776-7):

For all the walls and windows there are writ
All full of love.

(Cf. Chaucer, *Book of the Duchesse* 321-5:

And, sooth to seyn, my chambre was
Ful wel depeynted, and with glas
Were al the windowes wel y-glased,
Ful clere, and nat an hole y-crased,
That to beholde hit was gret loye.

The matter wrought in the glazing was the story of Troy.)

Spenser also shows his familiarity with the purely Elizabethan commonplace of pasting or carving verses or names on trees. Colin goes into raptures over the Queen and exclaims (632): "Her name in every tree I will endosse." In the fourth book of the *Faerie Queene* Prince Arthur finds his squire who, banished by his lady

Belpheobe, had fled to the solitude of the forest. Failing at first to recognize the weobegone lover, the prince yet can not help observing in him signs of manliness and courtly breeding both from the way in which the squire handles his sword, [and by the facts related in this stanza, which he quotes.] . . .

EDITOR (C. G. O.). More likely a primitive instinct than a sophisticated mural example first impelled rustic Orlandos to cut "her" name on trees and rocks.

CANTO VIII

i. UPTON. Proverbs 16. 14: "The kings displeasure is a messenger of death: but a wise man will pacify it." So the translation printed anno 1595. Compare Homer, *Il.* 1. 80.

EDITOR (C. G. O.). The version from which Upton quotes is certainly the Bishop's of 1595, though he misquotes "it" for "him" (see Geneva version below). This version of the Bishop's Bible is essentially the same as that of Cranmer's, or the Great Bible, which version Spenser is thought on the whole to have favored. See Grace W. Landrum, *PMLA* 41. 523-4. The Geneva Bible here reads: "The wrath of a king is as messengers of death: but a wise man will pacifie it."

iii-xii. UPTON. I believe Spenser had his eye on Virgil, *Aen.* 6. 190 ff. [the doves of Venus guiding Aeneas to the golden bough].

A. A. JACK (*A Commentary on the Poetry of Chaucer and Spenser*, p. 219). The dove that effects the reconciliation is Spenser himself. One is amused at the boldness of the allegory [lines quoted]. Yet in the whole *Faerie Queene* there is nothing more perfect than this courtier-like performance. It is perfection, this pleading of Spenser's for his friend, under the guise of a dove, perfection diplomatically and equally perfection poetically. We have here perhaps no addition to the literature of the world, but an unrivalled triumph of skill.

CLARA W. CRANE (*PMLA* 43. 635-644) finds certain parallels, not in Virgil, to this episode in Gilbert de Montreuil's *Roman de la Violette, ou de Gérard de Nevers* (Paris, 1834, pp. 186-199), "which Spenser may very well have read, since Brunet lists editions of 1520 and later." In the romance a pet lark carries a ring from a forlorn maiden to the lover who had given it to her, in time to bring him to her rescue. "*Violette*, if Spenser read it, fused in his mind with romance-literature in general; only the lark with the jewel about its neck remained distinct." [If that.]

iv. 3. See note on canto 12. 6-11.

vii. 1-2. UPTON. When the ladies fancied any particular colours, their lovers distinguished themselves by them at the tilts and tournaments: allusions are frequently made to this custom in Romance writers.

viii. CHURCH. The Poet here seems to allude to the return of the Dove which Noah sent out of the ark, Genesis 8. 9.

xi. UPTON. Doves (which Horace, *Carm.* 3. 4. 9, calls "fabulosae palumbes") are friends to poets; Sir W. Raleigh, ὁ τίμος, was a poet; hence the Dove, in st. 3, and 4, accompanies him. The Dove too is the symbol of love and friendship: 'tis the bird of Venus, which conducted Aeneas to the golden bough, just as here Belphebe is conducted to the gentle squire. [See Upton's note on sts. 3-12 above.]

xii. 2. See note on canto 12. 6-11.

xvii. 5. UPTON. "and me restore to light." How happy this truly poetical, and scriptural expression supports the rhyme!

UPTON. I am thoroughly persuaded myself that Timias represents the honoured friend of our poet: who being out of favour with Belphebe, and banished her presence for his indecent behaviour hinted at in 7. 35, 36, and more fully mentioned and explained in Camden's *History of Q. Elizabeth*, [1615]. Was by her "received againe to former state," when he undertook a voyage to Guiana. [See notes on 7. 24 ff. above.]

xix. 3. F. J. CHILD (*Poetical Works of Spenser* 3. 145). These ladies have been patiently "abiding" ever since Timias and Belphebe left them (7. 37); a long time, as will be seen by reviewing the events which have intervened.

xx. 6-9. See UPTON's note on 1. 9. 19. 3 in Book I, p. 268.

xxv. 5-9. E. B. FOWLER (*Spenser and the System of Courtly Love*, p. 85 n.). Cf. Godfrey Gobilyve, or False Reporte, in Hawes, *Pastime of Pleasure*, Percy Soc. Pub. 18. 134 ff.

xxx-xxxiv. See Appendix, p. 311.

xxxi. 1-5. TODD. He seems to have had in view Isaiah 11. 6: "The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf, and the young lion, and the fatling together. . . ."

6. UPTON. So in his *Shepherd's Calendar*, Sept. 108: "They say the world is much war then it wont." So G. Douglas in his translation of Virgil 8. 324:

Of gold the world was in that kingis time (viz. Saturn's),
Quhil pece and pece the eild syne war and war
Begouth to wax.

I. e. while by little and little the age afterwards began to grow worse and worse. See Junius in "World," Introduction to 5. 1. Sydney's *Arcad.* [ed. 1655], p. 33: "According to the nature of the growing world, worse and worse." 2 Esdras 14. 10: "The world hath lost his youth, and the times begin to wax old." [Revised from Upton's *A Letter concerning a new Edition of Spenser's Faerie Queene*, p. 19.]

xxxii. 1-2. UPTON. The reflected image from the original beauty; the bright effluence of his bright essence: very Platonically expressed. [See H. B. 29-54; 148-161.]

4. TODD. Again in *F. Q.* 5. 8. 1. [3], "Beauty's lovely baite." Compare the *Comedie*, entitled *A knacke to know an honest man* (1596), Sig. Ci:

Such is Beautie, sir; a bait wherewith the world
Doth angle arts, intangle towardness,
Inforceth reason, traverseth advice.

5. UPTON. So the Witches in *Macbeth* [1. 1. 11]: "Fair is foule and foule is fair."

8. UPTON. Viz. Beauties: see 3. 5. 52, in both these places he compliments his Fairy Queen. See note on *F. Q.* 6. Proem 3.

xxxv-xxxvi. See Appendix, p. 305.

xxxvi. 5-6. UPTON. Perhaps from Tasso 9. 88:

Quasi mastin, che'l sasso, ond' a lui porto
Fu duro colpo, infellonito afferra.

Compare Ariosto [37.] 78.

xxxviii. 5. UPTON. "the brasen skie." Cf. Homer, *Il.* 5. 504; 17. 425. [See Editor's note on 6. 17. 1.]

xxxix. 7-9. HEISE (p. 115) cites Chaucer's *Persones Tale* 853: "The firste finger [of the devil's hand] is the fool lookinge of the fool womman and of the fool man, that sleeth, right as the basilicok sleeth folk by the venom of his sight." And also Shakespeare's 3 *Henry VI* 3. 2. 187 and *Lucrece* 540 f.

xliv. 3. See UPTON's note on *F. Q.* 2. 8. 30. 4 in Book II, p. 276.

xlv. A. H. GILBERT (*PMLA* 34. 231). Cf. *Orl. Fur.* 46. 140.

6. UPTON. Poetical license allows you to represent that as actual and real, which seems so only in imagination. Compare with 5. 2. 18:

He smote it off, that tumbling on this strand
It bit the earth . . .
And gnashed with his teeth as if he band
High God.

In these last cited verses he says "as if he ban'd": but in those above "his babling tongue did yet blaspheme," where the appearance is told as a reality. Poetry deals in the wonderful: and nothing is so tame and prosaic as Scaliger's criticism on a verse of Homer, *Il.* 10. 457, which Spenser had in view, "Falsum est a pulmone caput avulsum loqui posse." Hear Ovid, *Met.* 5. 104:

Demetit ense caput; quod protinus incidit arae,
Atque ibi semanimi verba exesrantia lingua
Edidit.

And speaking of a lady's tongue (which may be less wonderful!) when cut off and flung upon the ground, he says, *Met.* 6. 558: "terraeque tremens immurmurat." So Ariosto of Isabella when her head was cut off, 29. 26:

Quel fe' tre balzi, e funne udita chiara
Voce, ch' uscendo nominò Zerbino.

So Homer (*Il.* 10. 457), who is all wonderful and the father of poetical wonders: *Φθεγγομένη δ' ἄρα τοῦ γε κάρη κονίησιν ἐμίχθη*. I. e. "His babling head," as Spenser

renders it. Mr. Pope's translation is admirable, "The head yet speaking mutter'd as it fell." I refer the reader to Barnes and Clarke on this verse of Homer; who print it tamely and prosaically, φθεγγόμενον [the Teubner, Ameis-Henze, and Oxford texts read thus also.]

xlix. 2. JORTIN. "nameless body" is taken from Virgil, *Aen.* 2. 557-8:

Jacet ingens litore truncus,
Avulsumque huberis caput, et sine nomine corpus.

lv. See Appendix, p. 329.

lix. 4. WALTHER (p. 8). Cf. Placidus in Malory, p. 51.

CANTO IX

B. ROSENTHAL (*Spensers Verhältnis zu Chaucer*, p. 46). Zwei Freunde sind gefangen und lieben dieselbe Dame: Aemilia: genau dieselbe Situation findet sich in der *Kn. Tale*; Palamon und Arcitas sitzen im Gefängnis, und beide lieben Emelye. Die beiden Damen tragen also sogar denselben Namen; weitere Übereinstimmungen fehlen an dieser Stelle.

Arg. 1-2. WARTON (1. 183-4). *The Squire of Lo Degree* is the title of an old romance, mentioned together with *Sir Huon of Bordeaux*; which, as we remarked before, is spoken of among a catalogue of antient books, in the letter concerning queen Elizabeth's entertainment at Kenelworth.

It seems to have been a phrase commonly known and used about this time, by the following speech of Fluellen in Shakespeare (*King Henry V* 5. 1. [35]): "You called me yesterday Mountain-squire; but I will make you to day a squire of low degree."

TODD. In Percy's *Reliques of Anc. Eng. Poetry*, and in Ritson's *Metr. Romances*, this Tale has been reprinted. . . . "A squire of low degree." This expression, I may add, was probably adopted originally in contra-distinction to knights or squires of high degree. St. Palaye, in his *Memoirs of Ancient Chivalry*, tells us that the Italians call a person of renown, "un Cavaliere di grand grido," *Mem. de l'Acad. Royale des Inscriptions* 20. 627.

2. CHURCH. It should be Æmylia. For Amyas, the Squire of low degree is married to Æmylia; and the trusty Squire, Placidus (st. 15) is married to Pæana. [See Critical Notes on the Text.]

i. EDITOR. This stanza seems to be an indirect or indistinct reminiscence of matter in Aristotle, *Nich. Ethics* 8 and 9. Cf. 8. 8 and 9. 1. See De Moss in Appendix I, p. 296.

vi. 1-5. See note on stanza 12. 6-11.

E. DE SELINCOURT (*Oxford Lectures on Poetry*, p. 114) calls this "a life-like Elizabethan interior."

2. UPTON. See 2. 10. 3. 2. Chaucer in the character of the Frere, [Prologue] 236: "Wele couth he sing and playin on a rote." A musical instrument, the same as the "Crowd," "Crotta," Cambro-B. "Crwth." See Junius in

"Rote," and Watchter in "Rotta." Poëana should have been written "Paeana": she has her name from her singing and playing, Virgil 6. 657: "laetumque choro Paena canentes." Homer, *Il.* 1. 473: Καλὸν αἰδόντες Παίηνα. [In neither instance is it the proper noun which Upton's capitals might suggest.]

viii. WARTON (2. 198). The releasing of the prisoners is a ceremony constantly practised in romance, after the knight has killed the giant, and taken possession of his castle. It would be endless, and perhaps ridiculous, to point out all Spenser's allusions of this sort.

x. 9. UPTON. "whether whether" is a Latinism. Horace, *Epist.* 2. 1. 55: "Ambigitur quoties uter utro sit prior."

xiv. 4. TODD. "cor'sive." Put for "corrosive," which word indeed was formerly accented on the first syllable. Thus in Shakespeare's *1 K. Hen.* VI 3. 3. 3: "Care is no cure, but rather cōrosive." And Drayton gives us the same abbreviation as Spenser. See his *Epistle of Rosamond to Henry II* 39:

No sharper corsive to our blooming yeeres
Then the cold badge of winter-blasted haïres.

It occurs in prose. Thus in Boccace's *Amorous Fiammetta*, tr. by B. Young, 1587, fol. 117: "It was a wonderful corsive to her noble heart."

xvii. 3-4. E. B. FOWLER (*Spenser and the System of Courtly Love*, p. 55). The code of courtly love enjoined secrecy.

3. See notes on *F. Q.* 1. 5. 1. 2 in Book I, p. 224.

TODD. Sir Philip Sidney, in his *Astrophel and Stella*, at the beginning, represents himself as "great with childe to speak, and helplesse in his throwes, Biting his trewand pen. . . ."

xx. 8. EDITOR (C. G. O.). "sterne Druon." With possibly a hint of fanciful etymology, after Spenser's habit, in the epithet. Cf. δρῦς, oak; or δρύπτω, to tear.

xix. 7-9. E. B. FOWLER (*Spenser and the System of Courtly Love*, p. 57). The exigencies of courtly love-making demanded discretion. The conditions that necessitated secrecy required also extreme caution and prudence on the part of both lover and lady. This was necessary in order that lovers might escape detection and circumvent tattlers, of whom mediaeval courtly poets continually complain and of whom they were ever wary. It was this consideration which led Andreas Capellanus to warn lovers against having many confidants in love (*De Amore*, ed. by Trojel, p. 106), "Amoris tui secretarios noli plures habere."

xxii. 4. See TODD's note on 2. 6. 44. 2 in Book II, p. 248.

xxiii. UPTON. What love had Aeolus taken from him by Neptune? Neptune ravished his daughter, see Ovid, *Met.* 6. 115, with the commentators. And Hyginus, *Fab.* 157, 186.

SAWTELLE (p. 17). Cf. 3. 11. 42. 2-4. In making Aeolus the father of Arne, Spenser follows *Met.* 6. 115 and Diodorus Siculus 4. 67. The picture of Aeolus as an irate father, raving over the elopement of his daughter, is, in fact of

the rage, quite in keeping with life itself, while the manner in which the rage is exhibited is consistent with classical mythology.

HEISE (pp. 123-4) cites *Aen.* 2. 413 ff.; *Theb.* 3. 432 ff.; 12. 650 ff.; *Ger. Lib.* 9. 52; *Rin.* 10. 43 f.

LOTSPEICH (p. 34). The genesis of Spenser's conception of Aeolus is in *Aen.* 1. 52-9. This passage, especially the description of the destructive power of the winds, seems to lie behind [this stanza] and serves also to explain the passing references to the wind as "Aeolus blast" (*Mui.* 420; *F. Q.* 3. 6. 44) and to the power of Aeolus over the "stormy enmity" of the winds (3. 8. 21).

3. TODD. "out of his hidden treasure" Spenser has borrowed this phrase from a sublime passage in Jeremiah 10. 13: "And bringeth forth the wind out of his treasures."

5. UPTON. Compare Virgil, *Aen.* 1. [85]: "Una eurusque notusque ruunt."

xxvi. DODGE (*PMLA* 12. 202). Cf. the confused and shifting fight in *Orl. Fur.* 26. 70 ff.

xxvii. See Appendix, pp. 331-2.

xxxi. 5-7. UPTON. Imaged perhaps from Lucan 4. 237-242:

Sic ubi desuetae silvis in carcere clauso
Mansuevere ferae, et vultus posuere minaces,
Atque hominem didicere pati; si torrida parvus
Venit in ora cruor, redeunt rabiesque furorque,
Admonitaeque tument gustato sanguine fauces:
Fervet, et a trepido vix abstinet ira magistro.

Compare Boethius [*De Phil. Cons.*] 3. metre 2.

xxxiii. 4-9. HEISE (pp. 124-5) cites *Orl. Fur.* 45. 72; *Inf.* 9. 64; *Theb.* 11. 114 ff.; *Aen.* 12. 451 ff.; *Il.* 16. 763 ff.

R. SCHRAMM (*Spensers Naturschilderungen*, p. 81) adds Tasso, *Rin.* 6. 52.

xxxviii. CHURCH. From this and the following Stanza, it should seem that neither Britomart nor Scudamour know that Amoret is of their company; and yet in the next Canto (sts. 3 and 4) Scudamour speaks of his Mistress as then present, the Poet not having taken the least notice of their coming to an interview. We may say, in excuse for this, and some few like omissions, that in a poem of so great length, and in such variety of matter, many little oversights might easily happen, which would as easily have been rectify'd had Spenser liv'd to finish it.

[See Appendix, p. 305.]

xxxix-xl. UPTON. Between the thirty-ninth and fortieth stanzas there should have been printed, as I think, several asterisks, as * * * * to show that several stanzas are here omitted. For I am persuaded myself, that Spenser intended, with some few alterations, [such as omitting two of the five, the first and the last] to introduce those stanzas which were printed at the end of the Third Book, describing the happy meeting of Sir Scudamore and Amoret. Read over carefully, st. 17, you

will there find fair Amoret under the protection of prince Arthur: and in st. 19, and 20, they are travelling together till they come at length where the troop of false friends were skirmishing, till seeing Britomart and Scudamore, "they turned their wrath on those two," st. 29. The prince at some distance with Amoret seeing this, pricketh forward, and separates them, st. 32. Soon after hearing from Sir Scudamore his distress and the loss of his love, st. 39, the prince points to Amoret at a distance, introduces her to Sir Scudamore: he in rapture embraces her. . . . [Rejected Stanzas 3. 5-4. 1 quoted; see Book III, p. 181.]

xl. 9. M. Y. HUGHES (*Virgil and Spenser*, pp. 391-2). The phrase, "past perils well appay," of which Spenser made use . . . to end a recital of hardships, is very appositely introduced, and is plainly a merely ornamental application of the Virgilian "forsan et haec olim meminisse iuvabit." No Virgilian line was more admired than this by Spenser's contemporaries. Webbe chose Phaer's rendering of it for particular praise (G. Gregory Smith, *Elizabethan Critical Essays* 1. 256-7).

CANTO X

E. B. FOWLER (*Spenser and the Courts of Love*, pp. 4, 15) uses this episode as an example of the combination of the court of love setting in nature and in a castle or temple.

See BUCK's note on *F. Q.* 3. 12 in Book III, pp. 299-300.

LOTSPEICH (p. 114). The conception of Venus as the physical "rerum omnium procreatrix" is uppermost in the Garden of Adonis passage (3. 6. 30 ff.) as well as in 4. 10. But the presence of the Platonic lovers in her garden (4. 10. 26) shows that Venus is here also something more, is also the Aphrodite Ourania of Plato (*Symposium* 180-1; cf. *Phaedrus* 256B). It is this Platonic Venus primarily that Spenser intends when he speaks of the "Queen of Beauty" (*S. C.* Aug. 138; *T. M.* 138; *Ded. Son.* 17; *F. Q.* 4. 5. 1; 4. 5. 26; 4. 10. 29; 4. 10. 44; 6. 10 17; *H. B.* 15 ff.).

[See Appendix, p. 306.]

Arg. 1. WARTON (2. 199). Scudamore is a name derived from "Scudo," a shield, and "Amore," love, Italian, because in this canto, st. 10, he wins the shield of love. [See notes on canto 1. 39. 2-3.]

i-xxv. See SCHRAMM's note on 3. 6. 44 in Book III, pp. 258-9.

i-ii. CHURCH. Not the Poet, as usual, but Sir Scudamour here speaks.

EDITOR (C. G. O.). These two stanzas taken together begin, progress, and end much in the manner of a sonnet, and with slight alteration could be changed into one—not a very good one (cf. *Amoretti* 26). Perhaps Spenser made the stanzas out of a discarded sonnet. Even so they are perfunctory like the preceding canto; "them" (2. 1) has no antecedent, though Spenser's habit of assembling the devotees of love, easily supplies one: cf. *Colin Clouts* 875-888; *Hymne of Love* 36-42; 126-140; 273-293; *F. Q.* 4. 10. 25-6.

i. 1-5. E. B. FOWLER (*Spenser and the System of Courtly Love*, pp. 20-1) cites Thomalin's emblem at the close of the March eclogue in the *Shep. Cal.* and

adds in a note: "See Schrötter, *Ovid und die Troubadours*, pp. 71 ff., and Chrétien's *Cligés* 3070-3. This method of defining love by the use of contradictory epithets, though it became a literary fad, never reached the absurd lengths in Spenser that it attained in earlier courtly poets. Cf. Alanus de Insulis, *De Planctu Naturae*, tr. Moffat, pp. 46 ff.; Novati, F., *Attraverso il Medio Evo*, 1905, p. 69 (note); *Romaunt of the Rose* 2301-3."

1-2. UPTON. How many poets might here be cited? Perhaps he means Plautus, *Cistell.* 1. 1. 68-70:

Gy. Amat haec mulier. Si. Eho! an amare occipere amarum est obsecro?

Gy. Namque ecaster amor et melle et felle est fecundissimus: Gustui dat dulce, amarum ad satietatem usque oggerit.

The elegant Sappho, with the prettiest compounded word imaginable, called love γλυκύπικρον, sweet-bitter, hony and gall: sweet gall, bitter honey (see Haephest., p. 14, and Max. Tyr., dissert. 24, ed. Lond., p. 29) so in the poem attributed to Musaeus [line 237 of Chapman's translation: "And now she took in Love's sweet-bitter sting."] Petrarch, *Del Triomph. d'Amor*, chap. 3, translates γλυκύπικρον, "dolce et amaro."

Voi veder in un cor diletto et tedio
Dolce et amaro?

Plautus, *Pseud.* 1. 1. [63]: "Dulce amarumque una nunc misces mihi." [Also] Plato in *Philebo* [36 C.]

CHURCH. So Thomalin's Emblem in the *Shepherd's Calendar*, March:

Of Honie and of Gaul in love there is store;
The Honie is much, but the Gaul is more.

TODD. Probably Spenser was rather thinking of his master, Chaucer. See *Rom. R.*, ed. Urry, 2295-6 [Fragment B in Skeat's ed.]:

For evir of love the sicknesse [sickness]
Is meint with swete and bittirnesse.

v ff. B. ROSENTHAL (*Spensers Verhältnis zu Chaucer*, p. 55). Der Vergleich mit dem Venustempel in Chaucer's *Knightes Tale* liegt nahe. Beide Male haben wir Türhüter, bei Spenser Doubt und Danger, und Chaucer sagt wenigstens bei seiner Beschreibung der Mauerbilder *Kn. Tale* 1940: "Nat was foryeten the porter Ydelnesse." Diese Türhüter freilich, ebenso wie die vielen "Lovers" bei Spenser und vielleicht auch die Gestalt des Hate [stanza 32], erinnern eher an den Rosenroman. Aber die Statue der Venus geht zweifellos auf *Kn. Tale* 1955 ff. zurück; "bright as any glas" nennt sie Chaucer, "like to christall glasse" ist sie bei Spenser. Um ihr Haupt flattern bei Chaucer Tauben, so bei Spenser Amoretten ("little loves"). Cupido steht bei Chaucer vor der Venus; Spenser besinnt sich, ob er auch das noch von Chaucer übernehmen soll; nein—Cupido, der "ältere Bruder" der Amoretten, ist gerade nicht anwesend; das sieht origineller aus, und neu ist es jedenfalls wirklich, dass von einer allegorischen Figur, die in einem bestimmten Zusammenhang erwähnt wird und nur in diesen passt, gesagt wird, sie sei z. Z. abwesend!

H. H. BLANCHARD (*PMLA* 40. 846-7). The adventure by which Scudamore gains the Shield of Love and hence entrance to Venus' Island . . . resembles the incident in Boiardo in which Mandricardo comes to the Shield of Hector (*Orl. Inn.* 3. 2. 3 ff.). [Blanchard quotes as a parallel for sts. 8-9, *Orl. Inn.* 3. 2. 3-9:]

Lo ricondusse in quella prateria
Ov' eran l'opre sì maravigliose.
L'alto edificio avanti sì vedìa. . . .
Ma, come arriva Cavaliere, o Conte,
Sopra a la soglia de l'entrata, giura. . . .
Toccar quel scudo, che davanti vede.
Posto è il bel scudo, in mezzo a la gran piaccia. . . .
Benchè 'l scudo d'Ettòr, ch' io v'ho contato,
Qual era posto in mezzo a la gran corte,
Non era in parte alcuna tramutato,
Ma tal, quale il portava il Baron forte,
Ad un pilastro d'oro era chiavato,
Ed avea scritto sopra, in lettere scorte:
S'un altro Ettor non sei, non mi toccare;
Chi mi portò, non ebbe al mondo pare. . . .
E Mandricardo fece più nè meno;
Poi passò dentro, senza resistenza,
E, sendo giunto in mezzo a quel bel loco,
Trasse la spada e toccò 'l scudo un poco.

In both cases, the castle is approached across an open expanse: in Spenser, "an open plaine"; in Boiardo, "quella prateria." In Spenser, a pillar bearing a shield stands in the middle of the plain; in Boiardo, it is in the middle of the court within the castle—"in mezzo a la gran piaccia," "in mezzo a la gran corte." In one case, the pillar, in the other, the shield, bears an inscription which consists of the last two lines of the stanza in which each occurs. To be sure, the general custom of announcing one's challenge by rapping upon a shield exposed for that purpose is frequently met in the romances of chivalry (cf. Sidney's *Arcadia*, Book 1, Chap. 16), but the combination of the parallel details here quoted—the castle with the open expanse before it, the shield hanging on a column, the inscription consisting of the last two lines of the stanza, together with the rapping of the shield—seems to indicate that memories of Boiardo's specific passage asserted themselves in Spenser's mind.

v-x. See LOTSPEICH's note on stanzas 37-8.

v. 4. UPTON. Julius Caesar before the battle of Pharsalia vowed a temple to Venus Genetrix: and to this goddess (viz. Veneri Genetrici) the matrons dedicated a Cestos, as the following inscription shows:

DIVO. JVLIO | LIB. IVL. EBORA | OB. ILLIVS. INMVN. ET. MVN |
LIBERALITEM | EX. D. DD | QVOIVS. DEDICATIONE | VENERI.
GENETRICI | CESTVM. MATRONAE | DONVM. TVLERVNT.

Compare 3. 6. 40.

vi. 8-9. WARTON (2. 184-5). Although the Roman, or Grecian architecture, did not begin to prevail in England till the time of Inigo Jones, yet our communication with the Italians, and our imitation of their manners, produced some specimens of that style much earlier. Perhaps the earliest is Somerset-house, in the Strand, built about the year 1549, by the duke of Somerset, uncle to Edward VI. The monument of bishop Gardiner in Winchester cathedral, made in the reign of Mary, about 1555, is decorated with Ionic pillars. Spenser's verses here quoted, bear an allusion to some of these fashionable improvements in building, which, at this time, were growing more and more into esteem. Thus also bishop Hall, who wrote about the same time, viz. 1598 (Book 5, Satire 2, lines 35-6):

There findest thou some stately doricke frame,
Or neat ionicke worke.

But these ornaments are often absurdly introduced into the old Gothic style; as in the magnificent portico of the schools at Oxford, erected about the year 1613, where the builder, in a Gothic edifice, has affectedly displayed his universal skill in the modern architecture, by giving us all the five orders together. However, most of the great buildings of queen Elizabeth's reign have a style peculiar to themselves, both in form and finishing; where, though much of the old Gothic is retained, and great part of the new taste is adopted, yet neither predominates; while both, thus indistinctly blended, compose a fantastic species, hardly reducible to any class or name. One of its characteristics is the affectation of large and lofty windows; where, says Bacon (*Essays* 12), "you shall have sometimes faire houses so full of glass, that one cannot tell where to become, to be out of the sun," etc.

After what has been here incidentally said on this subject, it may not be amiss to trace it higher, and to give some observations, on the beginning and progressive state of architecture in England, down to the reign of Henry VIII. A period, in which, or thereabouts, the true gothic style is supposed to have expired. . . . [Warton gives a disquisition on architecture in England before Elizabeth's time.]

F. HARD (*Sewanee Review* 42. 302). With regard to architectural detail, we find that Spenser mentions the Ionic, Doric, and Corinthian orders, and that he uses various architectural terms with apparent familiarity, sundry references being made to arches, pendants, pillars, louvres, corbes, posterns, screens, altars, gateways, bowers, antiks (in the Elizabethan sense of the term, meaning border elaboration), steeples, spires, barbicans, portcullises, towers, turrets, bowers, "greate chambers," and galleries. Thus, the access to the Temple of Venus is by means of a [lines quoted]. Now the mere acquaintance with these terms need not imply any great grasp upon the principles of architecture, of course; but taken in connection with Spenser's whole attitude it would suggest more than conventional or inherited material. [In the first section of his article Mr. Hard summarizes "the stir of architectural interest in Elizabethan England"; in the second he discusses Spenser's architectural interest, in the light of that of his contemporaries.]

9. UPTON. The Dorick order is the most beautiful with the most simplicity. Hence the poets use it in their poetical buildings. Milton 1. 714:

and Doric pillars overlaid
With golden architrave.

viii-ix. See BLANCHARD'S note on stanzas 5 ff. above.

viii. 8-9. TODD. This beautiful allegory is deservedly recommended to the notice of all loyal lovers in *The Tatler*, No. 194. [See Todd's note at the beginning of canto 12.]

ix. 4. UPTON. Observe here a custom, not used in all tilts and tourneys, but yet often mentioned in Romance writers. A shield was hanged up, on which the adventurous knights rap'd with spear or sword in token of challenge or defiance. See Sidney's *Arcadia* [ed. 1655], pp. [58], 60. The same custom is alluded to in 5. 11. 22. 2-3.

xi-xiv. See DODGE'S note on 3. 6. 29-50 in Book III, p. 253.

E. B. FOWLER (*Spenser and the Courts of Love*, pp. 34-5). In the *De Venus la Deesse d'Amor* Venus and her company arrive at the castle of the God of Love and the goddess bids the lover go to the gate and demand entrance (226):

Vait a la porte, si vielt laiens entrer.
Ele estoit close.

The lover knocks on the gate and the porter comes and asks if he desires admittance (228):

"Entrer i voeil, se vos le commandes."
Dist li portiers: "Amis, n'i enterres,
Se le seel d'amors ne me mostres."
"Si ferai, sire, de la cort sui fieves."

In Lydgate's *Reson and Sensuallyte* (EETS) 4983-4 the poet came to the wicket, "Which was closed and y-shet." Cf. also *The Strife of Love in a Dream*, Lang's edition, p. 109: "And beeing now come to the doore within the porche, the going in was closed up with a hanging, drawne over before it of gould and silke, wrought together, and in the same two images."

This motive is strikingly paralleled in the account of the lover's experience at the outer gate in the Temple of Venus episode. . . . Another instance of the closed gate is found in the *Romaunt of the Rose*. The lover says that he circled the wall enclosing the garden in search of an opening (528-532):

Tyl that I fonde a wicket small
So shett that I ne myght In gon
And other entre was ther noon.
Upon this dore I gan to smyte
That was fetys and so lite.

B. E. C. DAVIS (*Edmund Spenser, A Critical Study*, p. 219). The figures and machinery of Venus' Temple—Doubt, Delay, Danger, the shield of Cupid and the like—belong to mediaeval erotic allegory. But Spenser has invested these familiar devices with a new metaphysical value. For Scudamour is the concrete representation of the lover whose abstract state forms the subject-matter of the first *Hymne*. To both love is a discipline refining character, the aspiration towards an ideal not lightly to be won.

xii. See FOWLER'S note on 2. 9. 25 in Book II, p. 291.

5-6. UPTON. Ovid, *Fast.* 1. 125: "Praesideo foribus coeli." And the poet thus addresses him, *ibid.* 65: "Jane biceps, anni tacite labentis origo."

LOTSPEICH (p. 74). Cf. *Amoretti* 4. In [this] passage he plays on the idea of Janus' double face in the creation of his own character, Doubt, the warder of the Temple of Venus. Cf. *Fasti* 1. 63 ff. [Ecce tibi faustum, Germanice, nuntiat annum Inque meo primus carmine Ianus adest]. Cf. also E. K.'s remarks on Janus in the "Generall Argument" [to the *Shepheardes Calendar*].

xiii. 8. UPTON. The poet has made the flow of the . . . verse "languishing," like the excluded lover.

xiv. 5-9. E. B. FOWLER (*Spenser and the Courts of Love*, p. 94). The business of Delay was to stop lovers on various pretexts so that they would finally lose hope. The second head of the seven-headed giant slain by Graunde Amoure in Hawes' *Pastime of Pleasure* was named Delay. On his banner was this inscription (ed. Percy Soc., vol. 18, p. 179):

Delay my name is, that can long eschue
As true lover with my fatall respite,
That love for love shall not him acquite;
For evermore I lye oft in a wayte,
Love to delay and cast hym from consayte.

xvi. 5-xix. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 94-5). After the appearance of *Le Roman de la Rose* Danger became a favorite character with the court of love poets. In Spenser he blocked Scudamour's way to the temple and to his beloved. In the *Romaunt of the Rose* he guarded the rose to prevent the lover from kissing it (3015 ff.). In Spenser Danger mounted guard at the entrance to the garden of the Temple of Venus. So in Chartier's *Parlement d'Amour* on the gate or door (*Oeuvres*, ed. Du Chesne, p. 696):

estoit montez
Dangier, pour y faire le guet.

(See also Marot's *Le Temple de Cupido*, *Oeuvres*, ed. Guiffrey, 2. 79.) In *L'Hospital d'Amours* he was the gardener and for a time prevented the lover's obtaining from his lady the kiss needed to cure him; but Danger was finally won over by Pity. On another occasion, the lover, on the advice of Love, went to the garden while Danger was asleep and got his lady's kiss. Lovers who, like this one, attained their goal by indirection through fear of the giant, Scudamour branded as cowards. [On Spenser's misapprehension of the mediaeval Daunger see EDITOR's note on 3. 12. 11, in Book III, p. 302.]

xix. 6-9. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 95-6). Cf. *F. Q.* 4. 10. 55, 58. This shield is apparently derived from romantic sources and finds its counterpart in the marvellous shield of Arthur, *F. Q.* 1. 7. 33-5. [See notes in Book I, pp. 253-4.] (For reference to a similar shield used in the "triumph," *Paris and Vienna*, 1572, see Feuillerat, *Doc. Revels Queen Elizabeth*, p. 141. Cited by Baskervill, *MP* 14. 482.) It becomes one of the means skillfully used by Spenser of fusing the romance and court of love elements of the story.

xx. E. B. FOWLER (*Spenser and the Courts of Love*, p. 96). In ambush

behind Danger [lie] Hatred, Murder, Treason, and Despight. In the *De Nuptiis* 83 of Claudianus, "lasciva volant levibus Periuria ventis."

xxi-xxv. See FOWLER's note on *F. Q.* 2. 12. 42 ff. in Book II, p. 371, and DODGE's note on 3. 6. 29-50 in Book III, p. 253.

xxi. 6-7. UPTON. This is most elegantly translated from Ovid, *Met.* 3. 158:

Simulaverat artem

Ingenio Natura suo.

Compare Tasso 16. 10.

xxii-xxiii. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 21-3) notes the suggestion of Langlois (*Origines et Sources du Roman de la Rose*, p. 10 n.) that the Middle Ages are indebted to Tibullus for "this description of the artificial background" in the court of love setting. Spenser's description of the garden of the Temple of Venus is a close parallel to the following from Tibullus (1. 3. 57-64):

Sed me, quod facilis tenero sum semper Amori,
Ipsa Venus campos ducet in Elysios;
Hic choreae cantusque vigent, passimque vagantes
Dulce sonant tenui gutture carmen aves.
Fert casiam non culta seges, totosque per agros
Floret odoratis terra benigna rosis.
Hic juvenum series teneris immixta puellis
Ludit et assidue praelia miscet Amor.

Fowler adds parallels from Claudian, *Epith. de Nup. Hon. Augusti* (60-8); *Romaunt of the Rose* (1352-1438, Skeat's text); Guillaume de Machaut, *Dit dou Vergier* (42-52); Chaucer, *Parlement of Foules* (183-196).

xxiii. 4-5. SAWTELLE (p. 51). E. K. says in the Glosse on *Sh. Cal.*, Nov. 179: "Elysian fields, be devised of Poetes to be a place of pleasure like Paradise, where the happy soules doe rest in peace and eternal happynesse." In [*Ruines of Time* 332 and *Virgils Gnat* 53] also the Elysian Fields are referred to as the "abode of the blessed." Compare with these *Aen.* 6. 638 ff., 747, where the Elysian Fields are described as regions of joy, possessed by the happy few.

xxiv. 5-6. UPTON. Compare Tasso 16. 9, whom our poet had in view, "Apriche collinette, ombrose valli."

8. TODD. Labyrinths, in the time of Spenser, were among the principal elegancies of Gardens. They make a considerable figure, as wooden cuts, in the old English books on the subject of Horticulture. Sylvester, the cotemporary of Spenser, in his translation of Du Bartas, has thus described Adam in the false labyrinthes of the Garden of Eden [ed. 1613, p. 230]:

Musing, anon through crooked walks he wanders,
Round-winding rings, and intricate meanders,
Fals-guiding paths. . . .

EDITOR. One is still preserved at Hampton Court.

xxv. DODGE (PMLA 12. 202). Cf. *Orl. Fur.* 6. 74. [See LOTSPEICH'S note on 37-8.]

xxvi. 8-9. E. B. FOWLER (*Spenser and the System of Courtly Love*, p. 9) notes that in the courtly system of love, "love is the spur to all honorable, generous conduct," and quotes these lines with *F. Q.* 3. 1. 49. 8-9. He adds: "In Spenser this attribute of courtly love blends with Neo-Platonic thought and finally disappears in a haze of mysticism." See *An Hymne in Honour of Love* 190-6 and *An Hymne of Heavenly Love* 1-4.

"The highest compliment the mediaeval mind could pay to the power of love was that it could transform a 'villain' into a courtier. See Mätzner, *Altfr. Lieder*, pp. 60 and 255; Andreas Capellanus, *De Amore*, ed. Trojel, p. 10; Huon de Méry, *Le Tornoient de l'Antechrist*, ed. by Tarbé, Reims, 1851, p. 53; and Bédier, *De Nicolao Museto*, p. 25. Strangely enough I have not seen in Spenser a clear-cut example of this commonplace." [Cf. notes on 4. Pr. 2-3 above.]

xxvii. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 77-8). The largest group of specific characters drawn from legendary and mythological sources which Spenser uses is found in the garden of the Temple of Venus. These consist of famous pairs of lover-friends set off to themselves—an innovation on the part of Spenser suggested, no doubt, by the poet's desire to make the scene harmonize with the general theme of the fourth book. . . . Such characters as these abound in the court of love allegories. In Froissart's *Le Paradys d'Amour* we find both from mythology and from the Arthurian legend such characters as Troilus, Paris, Lancelot, Tristram, Yseut, Medea, Jason, Mordred, Galahad, and many others. Theseus and Hercules are among the notables mentioned in Deschamps' *Le Lay Amoureux* 146 ff. In Douglas' *The Palice of Honour* the lovers at the court of Venus are, for the most part, grouped in pairs as were the friends in Spenser. We have Dido and Aeneas, Troilus and Cressida, Paris and Helen, Pyramus and Thisbe, and others. Theseus and Hercules are also included. Like Spenser, Douglas also introduces a number of characters from Old Testament literature, such as Absalom and King David's love, "Barsabe." [Mr. Fowler probably means that mythological lovers abound in the allegories, but Spenser's innovation is the citation of men-couples. The list in 27 may be compared with the examples at *H. L.* 231-7, modified from that of Plato's *Symposium* 179.]

LOTSPEICH (p. 94). With Spenser's list of friends as a whole, cf. Lyly, *Euphues* (ed. Croll and Clemens, p. 30), "Damon to his Pythias, Pylades to his Orestes, Titus to his Gysippus, Theseus to his Pirithous, Scipio to his Laelius will never be found more faithful than Euphues to his Philautas."

EDITOR. Also in Nicholas Grimald's "Of frendship"; see the quotation in the notes on line 5 below.

1. See "Critical Notes on the Text."

2. W. RIEDNER (*Spensers Belesenheit*, p. 9). Cf. 1 Samuel 18. 3; 20. 11; 23. 18.

3-4. LOTSPEICH (p. 94). Orestes and Pylades appear as famous friends, grouped, as here, with Theseus and Pirithous, at *Theb.* 1. 476-7 and Claudian, *In Rufinum* 1. 107-8.

3. SAWTELLE (p. 100). The friendship between Theseus and Pirithous was proverbial among the ancients. Thus Ovid speaks of it as "felix concordia" (*Met.* 8. 303).

LOTSPEICH (p. 111) adds *Aen.* 6. 393; *Met.* 8. 405-6; 12. 210 ff.

4. SAWTELLE (p. 93). Among the celebrated friendships named in this passage, that of Pylades and Orestes is cited. The *Orestes* of Euripides brings out the strength and beauty of their devotion to each other in a conversation between the two friends, when Orestes is facing the wrath of the Argives over the murder of his mother. Orestes hails Pylades as the partner of his soul; and Pylades asks [802-3]:

... Where shall friendship show its faith,
If now in thy afflictions I forsake thee?

5. UPTON. The reader will know nothing of these two friends, unless he turns to Boccace, Nov. 8, "The Tenth Day." The argument of which novel is, that Gisippus became poor, and thought himself despised by his old friend Titus; hence growing weary of life, he gave out he was a murderer. "But Titus, knowing him, and desiring to save the life of his friend, charged himself with the murder; which the very murderer seeing, as then he stood among the multitude, confessed the deed. By which means all three were saved: and Titus gave his sister in marriage to Gisippus, with the most part of his goods and inheritance." These two friends are mentioned in *Songs and Sonnets*, p. 257, by the earl of Surrey:

O friendship flower of flowers, O lively sprite of lyfe,
O sacred bond of blisful peace, the stalworth stanche of strife.
Scipio with Lelius didst thou conjoyne in care,
At home, in warres, for weale and wo, with equal faith to fare.
Gisippus eke with Tyte, Damon with Pythias;
And with Menethus sonne Achill by thee combyned was.

EDITOR. This poem, "Of friendship," is by Nicholas Grimald (cf. *Tottel's Miscellany*, ed. Rollins, 1. 106-7) and continues:

Euryalus, and Nisus gaue Virgil cause to sing:
Of Pylades doo many rymes, and of Orestes ring.
Down Theseus went to hell, Pirith, his frend to finde.

COLLIER. The story of Titus and Gesippus (from Boccaccio) had been told in English verse by Edward Lewicke, as early as 1562, under the title of *The most wonderfull and pleasaunt History of Titus and Gisippus, whereby is fully declared the figure of perfect Frendship*.

EDITOR (F. M. P.). A unique copy of Lewicke's book is in the Henry E. Huntington Library. Sir Thomas Elyot translated Boccaccio's account in *The Governour* (Bk. 2, chap 12), and in 1574 appeared a poetical translation under the title *The most Notable History of two faithful Louers named Alfagus and Archelaus*, by Edward Jenynges. Copies are in the British Museum and the Huntington Library. The devotion of Titus and Gisippus to each other was, then, one of the stock illustrations of friendship. Thus in Walter Dorke's *A Tipe or Figure of Friendship* (London, 1589; unique copy in the Huntington Library), B₂ recto, occurs the following:

What was it that caused Phocion to say, he neuer denied any thing to his faithfull friend Nicocles, was it not Friendship? What was it that vrged Damon to yeelde himselfe a pledge for the life of his companion Pithias, was it not Friendship? What was it that moued Titus to come downe from the Bench of authoritie, and accuse himselfe to acquite Gisippus from miserie, was it not Friendship? What was it that inflamed Pilades to present his owne person to saue the life of Orestes, was it not Friendship?

6. JORTIN. The name of Damon's friend is Phintias.

UPTON. These friends are well known from moderns as well as ancients. See Kuster's notes on Jamblicus' *Life of Pythagoras*, chap. 33; Valerius Maximus 4. 7 [ext. 1]; Cicero, *de Offic.* [3. 10] and *Tusc. Disput.* [5. 63; also *De Fin.* 2. 79. But Cicero gives the name of Damon's friend in *De Off.* only.]

CHURCH. Tully says Pythias. So does Valerius Maximus. This line (as I find it in all the Editions) has six feet, or twelve syllables, which is not agreeable to the Stanza; for which reason I should suppose Spenser intended Pyth'ias here to be pronounc'd as a Dissyllable.

TODD. Cicero and Valerius Maximus, as Mr. Church has observed, say Pythias. And more authorities, ancient and modern, might be adduced. But it seems to me probable that Spenser had now in mind the old Interlude, entitled *The Tragicall Comedie of Damon and Pithias*; especially, as in the dialogue between these two friends the principal subject is what Spenser so much insists upon as essential to true friendship, "the band of vertuous mind," etc. See the preceding canto, st. 1. Damon, after having observed to Pythias that their "amytie first sprong of likelines of manners, and is conserved by vertue," thus concludes his address, Sig. Ci:

My Pythias, the somme of my talke falls to this issue,
To prooue no friendship is sure, but that which is grounded on
vertue.

EDITOR. Both Cicero and Valerius in better edited modern texts read "Phintias," but "Pythias" is found in older, less critical editions.

COLLIER. Todd mentions what he calls "the old interlude," but what the author calls *The excellent Comedie of the most faithfullest Freendes Damon and Pithias*: it was written by the celebrated Richard Edwardes, and was first printed in the year 1571, and again in 1582. Todd says that it was "a tragical comedy" without any authority; and he does not seem to have known either the date of the drama, or the name of its author.

SAWTELLE (p. 105) cites Diodorus Siculus 21 [22]. 10. 4.

xxviii. See Appendix to Book II, "Elizabethan Psychology," p. 461.

5-6. E. B. FOWLER (*Spenser and the System of Courtly Love*, p. 14 n.). The lover's fear is personified in the court of love allegories. In the present case the knight is met by Doubt at the entrance to the castle and after he has entered his way is obstructed by Danger. Doubt and Fear appear also in the Masque of Cupid (*F. Q.* 3. 12. 10, 12).

9. See stanzas 1-2 above and *Am.* 26.

xxx. 6-7. GRACE W. LANDRUM (*PMLA* 41. 541). Cf. 1 Kings 5.

xxxi-xxxvi. E. B. FOWLER (*Spenser and the Courts of Love*, p. 96). The picture of Concord sitting in the porch of the temple with Hate and Love on either hand suggests the description of Peace at the entrance to the temple of Venus in Boccaccio's *La Teseide* 7. 58:

Ed all'entrata del tempio vicina
Vide che si sedeva pianamente
Madonna Pace, e in mano una cortina
'Nanzi alla porta tenea lievemente:
Appresso a lei in vista assai tapina
Pazienza sedea discretamente,
Pallida nell'aspetto, e d'ogni parte
D'intorno a lei vide Promesse ad arte.

(Cf. Chaucer, *Parlement of Foules* 239-245.) It is noteworthy that Spenser makes Concord the mother of Peace. Concord is found in the Tower of Chivalry, a court of love scene in Hawes' *Pastime of Pleasure*. The image of Hate is painted on the wall of the Garden of Mirth in the *Romaunt of the Rose* 147 ff. Hate is also found in Fancy's garden in Breton's *Forté of Fancie*.

LOTSPEICH (p. 48). Spenser may have derived suggestions for the scene he describes here from reading about the famous Roman Temple of Concord (cf. *Fasti* 1. 637-650; 3. 891-2; 6. 637-648), but the passage is essentially original. Lady Concord is a mythical expression of the Neo-Platonic doctrine of the cosmic love which holds in harmony the four elements and all the conflicting forces of the world. In the figures of her two sons, Spenser makes realistic myth of the Empedoclean doctrine of Love and Hate. The original suggestion for the use of Lady Concord here may have come, as Lee (R. W. Lee, *Platonism in Spenser*, MS Diss. in the Princeton Library) suggests, from Ovid's phrase, "concordi pace ligavit," in a passage which is a source for the ideas she embodies (*Met.* 1. 25 f.).

xxxi. 1. See note on 34. 1 below.

7. TODD. "A Danisk hood." So, in *Hamlet*, the Danes are called Danskers. In the Original Roll, dated 23 July, 39 Eliz. relating to Dress signed by the Queen, preserved among the late Duke of Bridgewater's curious manuscripts, it is ordered that no woman "shall weare in her apparell cawles, attires, or other garnishinge for the hed trymed with perle, vnder the degree of a Barons eldest sonnes Wife, except Barons daughters," etc. The poet's words seem to shew that the trimming with pearle was not very common: for he introduces his lady, with saying "strange was her tyre," i. e. attire, head-dress.

EDITOR (C. G. O.). It is not impossible that Spenser, in this costume, glances at the Queen, and in the following stanzas enshrines her influences for peace among her courtiers, as well as in the poet's behalf.

xxxi. 2. UPTON. He alludes to the doctrines inculcated by the ancient philosophers, viz. that universal concord is established by particular disagreements and opposite principles. Seneca, *Quaest. Nat.* 7. 27: "Tota hujus mundi concordia ex discordibus constat." So Heraclitus according to Aristotle, *Ethic.* 8[. 1]. . . . See Empedocles in Diog. Laert. [8. 75].

xxxiv-xxxv. See UPTON's note on 1. 9. 1. 1-2 in Book I, p. 264; and Appendix below, pp. 296-7, 333-4.

xxxiv. 1. UPTON. Observe the suspense kept up from stanza 31 [line 3]: "But therein sate an amiable dame," to stanza 34: "Concord she cleeped was." Spenser has several beauties of the like kind.

xxxv ff. UPTON. With respect to the sentiment, 'tis plainly imitated from Boethius, *de Consol. Phil.* 2, [metre 8]:

Quod mundus stabili fide
Concordes variat vices
Quod pugnantia semina:
Foedus perpetuum tenent.

* * * * *

Hanc rerum seriem ligat,
Terras ac pelagus regens,
Et caelo imperitans Amor.
Hic si fraena remisit
Quicquid nunc amat invicem
Bellum continuo geret.

Chaucer has translated this passage in his *Troil. and Cres.* 3. 1751 ff. There is a very fine imitation likewise of it, in the *Knights Tale* 2990 ff. [cf. Skeat's ed. 2129 ff.]. See notes on *F. Q.* 1. 9. 1 [Book I, p. 264] and 4. 1. 30 [8-9].

EDITOR. Cf. Shakespeare's *Troilus and Cressida* 1. 3. 85-134; and see notes on *H. L.* 76 ff.

ROSEMOND TUVE (*SP* 30. 136-143) points out parallel conceptions of concord in *Batman vppon Bartholome* (ed. 1582, ff. 2^r-2^v):

Let us first consider what one is, . . . [the fountain of all numbers]. . . . Wherefore it is multiplied, not into parts, but into it selfe, and therefore some haue called this Concord, some Pietie, some friendship, because it is so knit, yt it cannot be cut into parts, & Marcianus after Aristotle affirmeth, that Cupid is so named, because it is one alone, & wold euer haue himselfe to be sought, & hath nothing besides, but being voide of all elation or couple, doth wrest his owne heates to himselfe: wherefore one, is the beginning, and end of all things, hauing no beginning nor end, . . . and things that are, desire the very one, because all things proceed of one, . . . wherefore one is referred to almightie God, who forasmuch as he is one, and innumerable, doth create innumerable things of himselfe, and containeth them within himselfe: wherefore there is one God, one world of one God, one Sunne of one worlde: . . . There is one Element ouercomming & pearcing all things, which is fire. . . .

She cites also Alanus de Insulis, *De Planctu Naturae* (ed. Wright, pp. 451, 458; translation of Moffat, *Yale Stud.* 36. 25, 32-3):

For just as, of the four elements, the concordant discord, the single plurality, the dissonant consonance, the dissenting agreement, produce the structures of the palace of earth, so, of four ingredients, the similar unsimilarity, the unequal equality, the unformed conformity, the separate identity, firmly erect the building of the human body. And those qualities which come together as mediators among the elements—these establish a firm peace among the four humors. (Prose 3)

O offspring of God, mother of all things, bond and firm chain of the universe . . . ! Peace, love, virtue, . . . order, . . . source, life, . . . beauty, form, pattern of the world! Thou who, guiding the universe with thy reins, dost join all things in firmness with the knot of concord . . . ; who . . . dost shape the cloak of form with thy finger; . . . who dost repress and increase the threatening sea, . . . lest the seething of the flood should prevail to bury the region of earth! (Metre 4)

She quotes also from Barnabe Googe's translation of Palingenius Stellatus' *Zodiacus Vitae* (ed. 1588, Book 4, pp. 50 ff.).

xxxv. 5-6. WARTON (2. 199). I suppose he means, "Else the waters would overflow the lands, and fire devour the air, and hell would entirely devour both water and lands." But this is a most confused construction. Unless "hell" (hele) is to cover. [See "Critical Notes on the Text."]

xxxvii-xxxviii. E. B. FOWLER (*Spenser and the Courts of Love*, p. 50). The direct source of Spenser's inspiration, however, may well have been the court of love allegories, for the conception appealed to the ecclesiastical bent of the mediaeval mind and became a popular feature connected with the worship of the god or goddess of love. With the passage from Spenser . . . compare the following from Boccaccio's *La Teseide* 7. 59:

Poi dentro al tempio entrata, di sospiri
Vi senti un tumulto, che girava
Focoso tutto di caldi disiri:
Questo gli altari tutti alluminava
Di nuove fiamme nate di martiri,
De' qua' ciascun di lagrime grondava,
Mosse da una donna cruda e ria,
Che vide lì, chiamata Gelosia.

LOTSPEICH (p. 114). Cf. *Aen.* 1. 415-7; *Theb.* 5. 61. Cf. also Boccaccio (*Geneal. Deorum*) 11. 4, "Eique apud Paphos templum et ara fuit, eamque aram solo thure et floribus redolentem faciebant, eo quod Venus ex variis causis odoribus delectetur." Spenser may also have received a suggestion for his description of the garden and the temple from Claudian, *Epithalamium* 49 ff., where there is a description of the garden and castle of Venus on Cyprus (cf. 4. 10. 6, "on an island"), enclosed and inaccessible but to the elect (cf. 4. 10. 6), the palace built of precious stones and gold (cf. 4. 10. 5-6); there is a plain (cf. 4. 10. 8) and shady groves made for lovers (cf. 4. 10. 25).

xxxvii. 1. UPTON. "The inmost temple" is what Cebes in his picture calls *νέος*, "sacellum." The Temple itself is described above in st. 29. Our poet is all ancient in his descriptions. Homer, *Od.* 8. 362: ["He to Thrace, but laughter-loving Aphrodite went to Paphos of Cyprus, where is her precinct (*τέμενος*) and fragrant altar."] *Τέμενος* (as H. Steph. very well observes) "non solum agrum sacrum denotat, sed delubrum, fanum, sacellum." Spenser says "the inmost temple." And Virgil translates *τέμενος* "templum"; for he plainly had his old friend Homer in view, *Aen.* 1. 415-7. [See JORTIN's note on 38. 1-2 below.]

4-5. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 28-9) cites this passage (with *F. Q.* 1. 4. 4; 2. 9. 45; 5. 7. 5; 5. 9. 21) in his illustration of the

"union of the classical temple of a divinity and the medieval church or a composite picture of the palace of a god and a feudal castle." These citations show classical influence and should be compared with Ovid, *Met.* 2. 1; Boccaccio, *La Teseide* 7. 57; Chaucer, *Parliament of Foules* 230-1; and the Middle English *Court of Love* 74-5.

6-8. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 29-32) cites the conventional descriptions of structures "built of, or highly ornamented with, gold, precious stones, or other costly material" in this passage and in *F. Q.* 1. 4. 4; 3. 1. 32; 3. 11. 51; 5. 7. 5; 5. 9. 21. "That these conventional descriptions are ultimately of classical origin is apparent from the following parallels": Ovid, *Met.* 2. 1-3; Claudian, *De Nuptiis* 85-91. To show "that this conventional use of precious material was taken over by the courtly allegorists" he cites *De Venus la Deese d'Amor* (ed. W. Foerster, Bonn, 1880) 239; *Der Kittel* (*Bibliothek des Literarischen Vereins in Stuttgart*, ed. W. Holland and A. Keller, Stuttgart, 1850, 21. 36); Chaucer, *House of Fame* 1184-7, 1345-6; *Parlement of Foules* 230-1; M. E. *Court of Love* 76-82; Hawes, *Pastime of Pleasure* (Percy Society 18. 143, 17, 125). In addition he cites Douglas, *The Palace of Honour* (*Works*, Edinburgh and London, 1874, 1. 55); Marot, *Le Temple de Cupido* (*Oeuvres*, ed. Guiffrey, 2. 84-5); Breton, *Fort of Fancie* (*Works*, ed. Grosart, 1. 14); and King James, *The Kingis Quair* (ed. Skeat for Scottish Text Society, st. 77).

9. C. VAN WINKLE (ed. *Epithalamion*, p. 85) cites this line with *Epith.* 49-50; *Sh. Cal.* April 140; *F. Q.* 1. 6. 13. 8-9. See note on *Epithalamion* 49-50.

xxxviii. 1-2. JORTIN. Virgil, *Aen.* 1. [415-7]:

Ipsa Paphum sublimis adit, sedesque revisit
Laeta suas: ubi templum illi, centumque Sabaeo
Ture calent arae, sertisque recentibus halant.

9. UPTON. Here are two things observable: the priests of Venus were damzells, and they were dressed in linen. So Hero, in the poem ascribed to Musaeus, was a priestess of Venus, ver. 30. See how Leander addresses her, ver. 141, etc., just in the same manner, as Sir Scudamore addresses Amoret, in st. 54. We have several ancient inscriptions which mention priestesses of Venus. . . . Spenser says they were "in soft linnen dight": for as the Grecian Venus was the same as the Aegyptian Isis, those who attended on the sacred rites of this goddess were dressed "in linnen," the favourite dress of Isis. Ovid, *Ars. Am.* 1. 77: "Neu fuge linigeræ Memphisitica templa juvencae."

xxxix ff. See Appendix, p. 310.

xxxix-xl. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 51-5). Spenser has made the altars of Venus and of Cupid separate and distinct from each other (cf. *F. Q.* 3. 11. 47-9 and 5. 7. 6-7). In the temple of Venus scene he is careful to state that Cupid was absent (*F. Q.* 4. 10. 42), and in the passage quoted above (3. 11. 47) the reader will note that the image of Cupid stood "all alone." Some of the most elaborate mediaeval examples, on the contrary, represent the images of both as being on the same altar; but the elements of Spenser's descriptions are present none the less. In Caulier's *L'Hospital d'Amours* (Chartier, *Oeuvres*, ed. Du Chesne, pp. 728) the lover describes how he came to the chapel and entered:

Là dedans avoit un autel
 Aorné comment il faillloit:
 Iamais homme ne verra tel.
 Deux images dessus avoit,
 L'une estoit Venus qui tenoit
 En sa main, dont i'ay bien memoire,
 Ung brandon de feu, qui estoit
 Plus ardent que feu de tonnoirre.

The goddess wore a diadem brighter than the sun, on which was written her name (pp. 728 ff.):

En son geron tenoit son filz,
 Qui se divisoit d'une darde,
 Dont les fors en sont desconfitz,
 Et conquis sans y prendre garde.
 Nulluy en faveur ne regarde,
 Grans et petis luy sont tout un:
 Nul n'a contre luy sauvegarde,
 Son pover est par tout commun.

In *The Strife of Love in a Dream*, also, we find the figures of the goddess and her son together. The lover lights upon the altar in a meadow (Lang's ed., pp. 242 ff.):

This square stone or aulter was of pure white marble, curiouslie cut by a cunning lapicidarie, upon every front whereof was a woonderfull goodly expression, of an elegant image, so exact, as the like else-where is hardly to be found.

This first was a faire goddesse, hir treces flieng abroad, girded with roses and other flowers, upon a thin upper garment covering hir beautifull and pleasant proportion. She helde hir right hand over an ancient vessell, in maner of a chafing-dish, called Chytropodus, sending forth a flame of fire, into the which she did cast roses and flowers, and in the other hand she held a branch of sweet myrtle, full of berries. By hir side stode a little winged boy smiling, with his bowe and arrowes.

It is necessary only to observe that in Spenser's descriptions of the altars of Venus, Isis, and Cupid we distinguish the characteristics common to these objects of worship in the literature of the court of love. The altars are made of precious material and in some cases have appropriate inscriptions. The images are of gold and silver. (Cf. *The Strife of Love in a Dream*, ed. Lang, p. 69: "I saw an everlasting Lampe, burning before an Aulter that was five foote high, and tenne foote broad, with the images of golde standing thereupon.") In *L'Hospital d'Amours* the image of Venus wore a glittering diadem; but Spenser transfers the goddess' crown to Isis, while Venus is covered with a veil—an idea originally associated with Isis. (Sawtelle, p. 120, remarks that "Spenser seems to have Isis in mind when he describes the image of Venus as veiled." This is probably true. Cf., for example, the following passage from Plutarch's *Isis and Osiris, Morals*, ed. Goodwin, Boston, 1871, 4. 72: "Moreover, the temple of Minerva which is at Sais—whom they look upon as the same with Isis—had upon it this inscription: I am whatever was, or is, or will be; and my veil no mortal ever took up." Moreover, the linen garb of the priestesses of Venus was originally peculiar to the worship of Isis. These considerations strengthen the view that the temples of Venus and of Isis were intimately associated in Spenser's mind and thus lend additional color to the theory that the conventional description of the altar and image in the temple of Isis is an imitation

of the same feature in the temple of Venus. One would, however, except the "wings" of Isis, *F. Q.* 5. 7. 12, which may have been suggested by the image of Cupid.) In Spenser the firebrand of Venus is wanting, but Isis stretches forth a wand. The image of Cupid is conventional. The god is blindfolded, has wings, and carries bow and arrows. At the feet of Venus is a snake, the foot of Isis rests upon a crocodile; and beneath Cupid lies a wounded dragon.

xxxix. 1. UPTON. The image of the deity was placed in the middle of the temple, as the most honourable, and the most conspicuous place. Virgil, *Georgics* 3. 16: "In medio mihi Caesar erit, templumque tenebit."

xl. 4. G. S. HILLARD (*Poetical Works of Spenser* 3. 174). It was with a statue of Venus at Cnidus, made by Praxiteles, that a youth fell in love. This was the first statue of Venus which was made without drapery. [Pliny, *Nat. History* 36. 5. 21 is the authority.]

7. UPTON. Pliny, *Nat. Hist.* 36. 5: "Venus velata specie." The Aegyptian Isis was the Grecian Venus: and Plutarch tells us in his *Isis and Osiris*, that on the base of the statue of Minerva at Sais (whom likewise they looked on to be the same, as Isis) was engraven this inscription, "I am every thing that was, is, and shall be: and my veil no mortal yet has uncovered." It seems to me that Spenser had this inscription, and this mysterious goddess Isis, in view; who allegorically represented the first matter; τὸ τῆς φύσεως θῆλυ, the feminine of nature: τιθηνή καὶ πανδεχῆς, the nurse of all things, and receiver of all forms. See Plutarch's *Isis and Osiris* [8].

xli. 6-9. WARTON (1. 96-7). He has also followed the same notion in *Colin Clouts Come Home Again* [801-2]:

For Venus selfe doth solely couples seeme,
Both male and female through commixture joyn'd.

Thus he has made Envy male, 1. 4. 30, and female, 5. 12. 29.

UPTON. So Catullus of Venus, [*Carm.* 68. 51]: "Nam mihi quam dederit duplex Amathusia curam." "Duplex," i. e. of both kinds, both male and female; as Spenser translates it. See Meursius' *Cyprus* 1. 8, and Vossius on the above cited passage of Catullus. Or perhaps he had Macrobius [*Saturnalia* 3. 8. 1] in view, who commenting on that well known verse of Virgil [*Aen.* 2. 632], "Descendo ac ducente deo"—and on the verse of the poet Calvus, "Pollentemque deum Venerem"—adds, "Signum etiam ejus (Veneris) est Cypri barbatum, corpore et veste muliebri, cum sceptro ac statura virili; et putant eandem marem ac feminam esse." (In transcribing this passage of Macrobius, I have made some little alterations, for my Editon reads, "barbatum corpore, sed veste muliebri cum sceptro," etc.) Venus in this double capacity, as male and female, was named Ἐρμαφρόδιτος. Ἀνδρογύνης. See Hesych. in Ἀφρόδιτος, with the notes of the late Editor. Hence Spenser below, in st. 47, calls Venus, "Great God of men and women." The following inscription seems an address to Isis or Venus, in this double nature: "SIVE. DEO | SIVE. DEAE | C. TER. DEXTER | EX. VOTO | POSVIT."

E. B. FOWLER (*Spenser and the Courts of Love*, p. 60). This conception is not unknown to the mediaeval love allegories. In Deschamps' *Le Lay*

Amoureux 125-9 the poet describes how he watches, as many kneel and pray to the God who rests in the air to send down love and his grace (*Oeuvres complètes*, *Soc. d. anc. Textes fr.* 2. 193 ff.):

Et vi que cilz dieux leur donna
 Dame et seigneur en une eschine
 Hermofondricus le decline;
 Cilz dieux ainsis le destina;
 Moitié homs et moitié feme a.

[See also JORTIN's note on 47. 7 below.]

W. L. RENWICK (ed. "*Daphnàida*" and *Other Poems*, p. 189) cites Servius on *Aen.* 2. 632: "Secundum eos qui, qui dicunt ultroque sexus participationem habere numina. . . . Est etiam in Cypro simulcarum harbatæ Veneris." He cites also Raleigh's quotation in his *History* 1. 6. 7:

The first of all is God . . .
 He is the male and female too.

xlii. 1-5. E. B. FOWLER (*Spenser and the Courts of Love*, p. 61). Compare with this the following lines from the description of the abode of Venus in the *De Nuptiis* (72-3):

Mille pharetrati ludunt in margine fratres,
 Ore pares, aevo similes, gens mollis Amorum.

Courtly writers immediately preceding Spenser seem to have confused the winged loves with the birds sacred to Venus. Thus in *La Teseide* Boccaccio says (7. 57):

Poi sopra il tempio vide volitare
 Passere molte e colombe rucchiare.

(Cf. Lydgate, *Reson and Sensuallyte* 1596-1600.)

Likewise in the *Knights Tale* Chaucer describes the statue of Venus and adds (1962): "Above hir heed hir dowues flickeringe." In *The Strife of Love in a Dream* it is said that "over hir head were two pigeons" (Lang's ed., p. 243). Spenser evidently adheres to the earlier conception.

1-2. UPTON. Loves, Sports, Joyes, are persons, little deities attending Venus, Horace, *Carm.* 1. 2. 34-5:

Sive tu mavis, Erycina ridens,
 Quam Jocus circumvolat et Cupido.

LOTSPEICH (p. 49) adds Horace, *Carm.* 1. 19. 1; 4. 1. 5; Catullus 3; and Theocritus 7. 117.

xlili-xlviii. E. B. FOWLER (*Spenser and the System of Courtly Love*, pp. 76-7). Compare with this the scene in the M. E. *Court of Love*, where the author and the other lovers enter the temple and see the golden image of Venus (570-4):

And there we founde a thousand on their knee,
 Sum freshe and feire, som dedely to behold,
 In sondry mantils new, and som were old,
 Som painted were with flames rede as fire,
 Outward to shew their inward hoot desire.

Some of these cried to Venus for mercy and for vengeance on the "false untrew";

and others, "a thousand milion," rejoiced and sang praise to the goddess. (Cf. references cited by Schick in the introduction to his edition of Lydgate's *Temple of Glas*, EETS, 1891, p. cxx, footnote.) Constrained by the irresistible power of love Spenser's lover breaks out into a paeon of praise, setting forth the power of Venus over all animate nature—over storm and cloud, over budding flower and singing bird, over the beast of the field, and over every source of joy and beauty, and closing with the brief but fervent appeal: "O graunt that of my love at last I may not misse." As is well known, Spenser in this hymn has paraphrased the invocation to Venus found at the beginning of the *De Rerum Natura*. In so doing Spenser may have had in mind the example of his master, Chaucer, who uses the same theme—the power of Venus or Love over all animate nature—but in a more condensed form, in the invocation to the Goddess of Love which forms the proem to the third book of *Troilus and Criseyde*, verses 1-14:

O blisful light, of whiche the bemes clere
Adorneth al the thridde hevene faire!
O sonnes leef, O Loves doughter dere,
Plesaunce of love, O goodly debonaire,
In gentil hertes ay redy to repaire!
O verray cause of hele and of gladnesse,
Y-heried by thy might and thy goodnesse!
In hevene and helle, in erthe and salte see
Is felt thy might, if that I wel descerne;
As man, brid, best, fish, herbe and grene tree
Thee fele in tymes with vapour eterne.
God loveth, and to love wol nought werne;
And in this world no lyves creature,
With-uten love, is worth, or may endure.

A similar idea is set forth in the hymn of praise sung by the happy lovers who throng the temple of Venus in the M. E. *Court of Love*. Cf., for example, the following lines, 591-7:

Venus, redresse of all division,
Goddess eterne, thy name y-heried is!
By loves bond is knit all thing, y-wis,
Best unto best, the erth to water wan,
Bird unto bird, and woman unto man;
This is the lyfe of joye that we ben in,
Resembling lyfe of heavenly paradyse.

Just as in the latter poem the lovers' hymn is followed by the author's own plea, so in Spenser the anonymous lover's song is followed by Scudamour's brief petition.

xliii. 1-6. E. B. FOWLER (*Spenser and the System of Courtly Love*, pp. 21-4) notes as one of the courtly conventions of love that: "The lover's sufferings cause him to complain continually of his lady's cruelty and to plead for mercy." He cites *Romance of the Rose* 2325-8:

Among eke for thy lady sake
Songes and complayntes that thou make
For that wole meuen in hir herte
Whanne they reden of thy smerte.

Also *Shep. Cal.*, June 97-101; *Colin Clouts* 940-2; *Hymne of Love* 127-8; *Hymne of Beautie* 281-7; *Amoretti* 14, 36, 49, 55, 57; *F. Q.* 3. 4. 54; 3. 6. 13-5; 3. 10. 7; 6. 8. 2; 6. 8. 20-1.

xliv-xlvii. HUGHES (1. lxxxviii). Taken from Lucretius' invocation to the same goddess in the beginning of his poem [1. 1-23], and may be reckon'd one of the most elegant translations in our language.

JORTIN. It is, for the most part, an elegant translation, but not an accurate one, nor was it, I suppose, designed to be such. It certainly is below the original.

UPTON. Dryden in the *Knights Tale*, translated from Chaucer [cf. Skeat's ed. 1363-1402] (where Palamon makes his prayer to Venus) had certainly in his eye this whole passage of Spenser now before us, as well as those well known verses of Lucretius. Compare Berni, *Orl. Inn.* 30. 2, 3.

M. Y. HUGHES (*PMLA* 41. 558-9). Like Spenser, Burton thought of Love, Eros, variously as the founder of the cosmic order, the creator and preserver of life, the source of harmony of souls by rising to which men make themselves fit for the communion of saints, or, as Professor Erskine has explained in his brilliant exegesis of the Fourth Book of *The Faerie Queene* (see Appendix, "The Plan and Conduct," pp. 289-296), for the Platonic virtue of Friendship. "Love indeed," he writes (*Anatomy of Melancholy* 3. 2. 1. 2, ed. J. W. Moore, Philadelphia, 1847, p. 448), "first united provinces, built cities, and by a perpetual generation, makes and preserves mankind, propagates the church." Burton felt toward Alma Venus an adoration as passionate as did Lucretius, and he quotes Lucretius' opening lines with what seems to the modern reader almost blasphemous inaptness in a rhapsody about wedded love. "There is no pleasure in this world compared to it; 'tis 'summum mortalitatis bonum. . . . Hominum divumque voluptas, alma Venus,'" he writes (3. 2. 1. 2, p. 450), and then, unable to check his discreetly Latin enthusiasm, he continues, "Latet enim in muliere aliquid majus potentiusque omnibus aliis humanis voluptatibus." Burton's recollection of Lucretius' invocation to the *De rerum natura* in his rhapsody on the Christian sacrament of marriage helps to explain Spenser's introduction, with very little justification either logical or artistic, of a literal translation of Lucretius' invocation in his description of the Temple of Venus, a passage where, as Miss Winstanley has pointed out (Introduction to her edition of Book I), the ideals expressed are chivalric and the attitude towards women is thoroughly Puritan. [EDITOR. Miss Winstanley, p. lxxx, has reference to the masque of Cupid, not to this passage.] (A curious evidence of the vogue of the Lucretian passage in literature is furnished by the play upon its phrases which Guarini put into the mouths of his shepherds; *Il Pastor Fido*, edited by Gioachino Brognolino, Bari, 1914, pp. 17-8.)

Burton's anatomizing of lovers' melancholy deals only with the excess of the passion, "the loveres malady of heroes." It treats systematically all the exaggerations of the passion illustrated by the abstract horrors of the Masque of Cupid, but the use made of them throughout *The Faerie Queene* is very much better regarded as an inheritance from the literature of the Middle Ages. His handling of jealousy, however, Burton lets us see, is a genuine example of the "osmosis" of medical ideas into literature of which Professor Lowes speaks (*MP* 11. 543).

W. L. RENWICK (*Edmund Spenser*, pp. 154-5). He incorporates into

his own poems, accordingly, fragments from philosophic as well as from other writers, and for the same variety of reasons. When, for instance, he insets into his somewhat mediaeval description of the Court of Venus the first thirty-odd lines of the *de Rerum Natura* of Lucretius, the passage has no special Epicurean significance; the procedure is purely literary. In this Book Spenser was treating largely of Love. For the complete presentation of his theme he had been studying Lucretius, and when his poetic precedents called for a hymn to Venus, he imitated this excellent one. Here the literary motive is clear enough, but less purely artistic imitations cause endless doubt and difficulty, which can be overcome only by tactful consideration by the reader of each example as it occurs. A fragment of Aristotle or Seneca or Plato may be borrowed, not only for its beauty, but because it expressed more or less clearly some feeling which Spenser was trying to make explicit, and it may be borrowed just as a phrase or a story might be borrowed from Virgil or Ariosto. The use of quotations may be proof of study, but it is not necessarily proof of intellectual discipleship, still less of complete acceptance of a system of thought. Nor did quotations necessarily come direct from their originals, for many phrases and arguments had done duty many times, and not always the same duty or in the same connexion.

LOTSPEICH (pp. 115-6). Spenser is here making a free translation of [Lucretius], but he is also using *Georgics* 2. 323 f. and *Natalis Comes* 4. 13. On p. 395 (ed. Lyons, 1602) *Natalis Comes* quotes Lucretius 1. 1-13 and also *Georgics* 2. 323-331.

JANET SPENS (*Spenser's Faerie Queene, An Interpretation*, pp. 114-5). That Spenser did regard earthly love as beautiful and pure is proved by the fact that Amoret is twin-sister to Belpheobe and, like her, immaculately conceived. She is the fosterling of Venus, and the Hymn to Venus, which is sung by one of the lovers in the temple as Scudamour makes his way to his bride, is significant as much of her as of the goddess. It is an interesting example of Spenser's art: a free translation of Lucretius' great invocation, it is crossed by memories of Chaucer's delightful picture in the Prologue to *The Legend of Good Women*, of the birds' love-making, as well as by a passage in the *Georgics*. The tone for a moment is playful, but the splendid rhythm of the climax makes it clear that Spenser was serious in his attempt to weave the philosophy of Lucretius into his own.

. . . It is improbable that Lucretius, any more than Spenser, thought of Venus as in reality a god. It appears to be fundamental in the thought of the Latin poet that the gods in no way interfere in the concerns of man. Lucretius is substituting a physical for a personal creative power. Spenser accepts the description of the physical impulse, but Lucretius' poetry creates for him as a sort of luminous shadow behind the physical "a bringer of that joy." He could not accept the merely material nature of beauty. He was fascinated and perturbed by its mystery, by the secret of its essence.

[See SAURAT's note on 2. 6. 15-7 in Book II, p. 245; Appendix, "The Garden of Adonis," in Book III, pp. 340-352; and the notes on the Cantos of Mutabilitie; and Appendix below, pp. 308, 311-2.]

xliv. 1. Cf. *F. Q.* 3. Pr. 2. 4 and UPTON's note in Book III, p. 201.

3-4. LOTSPEICH (p. 116) cites Virgil, *Georgics* 2. 324: ["Vere tument terrae et genitalia semina poscunt"].

6-9. UPTON. Lucretius 1. 12:

Aeriae primum volucres te, diva, tuumque
Significant initum percussae corda tua vi.

"Pricked" is Chaucer's word, who perhaps had Lucretius too in view, *Prolog.* 11:

And smale foulis makin melodye—
So prickith them nature in ther corage.

. . . Their leavy cages, Lucretius 1. 18: "frundiferas domos." "their kindly rages," i. e. their natural lust; "rage" verbum est obscenum apud Chaucerum nostrum; unde ragerie.

8. LOTSPEICH (p. 116) cites Virgil, *Georgics* 2. 328.

xlvi. UPTON. "Then doe the salvage beasts"—[Lucretius 1. 14]: "Inde ferae pecudes." Compare Virgil, *Georgics* 3. 242 ff. whom Spenser has likewise in his eye. [Lines 7-8 quoted.]

Omne adeo genus in terris hominumque ferarumque . . .
In furias ignemque ruunt. . . .

He says, "In generation seeke to quench their inward fire." Lucretius 1. 20: "Efficis ut cupide generatim saecula propagent." "Generatim," i. e. "per singula genera": κατὰ τὸ ἴδιον ἐκάστου γένος. Not as Spenser says, "in generation": but perhaps he had not here Lucretius in view, but Virgil.

xlvii. 1. LOTSPEICH (p. 116). The idea . . . , that Venus made the world, is not in Lucretius but is in *Natalis Comes* [4. 13, ed. Padua, 1637, p. 212]: "Venerem mundum procreasse et conservare."

6-9. See FOWLER's note on 6. 29. 2-3 above.

7. JORTIN. Here Venus is called God. So Virgil, *Aen.* 2. 632:

Descendo, ac ducente deo flammam inter et hostis
Expeditior.

Where Servius: "Deo, secundum eos, qui dicunt utriusque sexus participationem habere numina: nam ait Calvus: 'Pollentemque deum Venerem,'" etc. I believe Spenser had this place of Servius in his mind.

Herodotus, 1. 105, having said that a few Scythians spoil'd the temple of Coelestial Venus (Ὁυρανίης Ἀφροδίτης) adds, that for their impiety, the god punish'd them [ἐνέσκηψε ὁ θεὸς θήσαν τοῦτον].

LOTSPEICH (p. 116). The phrase "queen of the aire" may refer to the idea in *Natalis Comes* [4. 13, ed. Padua, 1637, p. 212] that Venus "ex aeris temperie gignatur." Thus it seems quite possible that Spenser had this page of *Natalis Comes* open before him when he wrote the passage. The *Georgics* lines [2. 323-331] are not primarily about Venus and so might not have occurred to him had they not been quoted there.

8. JORTIN. "Mother of laughter," φιλομειδής, Homer [*Od.* 8. 362; *Il.* 3. 424; etc.].

LOTSPEICH (p. 115). Cf. *Natalis Comes* 4. 13 [ed. Padua, 1637, p.

203], where he translates the Homeric phrase as "Laetitia parens Venus." [See notes on 4. Proem 5. 7.]

xlvi. 1-5. UPTON. He seems to allude to what Pausanias tells us, namely, that the Athenians dedicated a temple to Love and to Venus the whisperer: and those who offered up their devotions to the fair goddess whispered in the ear of the statue their secret petitions.

EDITOR. This is not in any of the works of Pausanias now extant, but Eustathius 1881. 1 ascribes such a story to him.—Note based on information supplied by Dr. James W. Poultney.

xl. li. E. B. FOWLER (*Spenser and the Courts of Love*, pp. 96-7). Of the maidens within the temple Shamefastnesse, Cherefulnessse, Modestie, Curtesie, and Obedience are familiar figures in the love allegories. As already noted Shamefastness appears in the M. E. *Court of Love*. . . . Sir Mirthe's lady in the *Romaunt of the Rose* 745 ff. is Gladnes, and another attractive member of the company is Curtesye (795 ff.). In *L'Hospital d'Amours* Courtoisie is the "enfermiere" and Liesse, Humilité, and Simplesse are "hospitaliers." In the sermon by the parrot in *La Messe des Oisiaux* of Jean de Condé, Obedience is stated as one of the four virtues of lovers. The other three are Patience, Loyalty, and Hope (211-7). In Silence we may have Spenser's own personification of that virtue of courtly love which is commended as a discreet holding of the tongue. Womanhood also may well be of Spenser's own creation.

l. 1-5. See notes on *F. Q.* 2. 9. 40-4, 43 in Book II, pp. 294-5, 297; also 5. 3. 23. 1-5.

liii. 6-9. WARTON (2. 199-200). Scudamore, in the temple of Venus, is much in the same circumstances with Leander in Musaeus (99 ff.). [In Chapman's translation lines 152-3 and 170 are as follows:

And wisely liking impudence in love,
Silent he went, and stood against the maid . . .
He stran'd her rosy hand and held his peace.]

liv. WARTON (2. 200-1). In the same manner Hero rebukes, and Leander answers. Thus Hero . . . [Chapman's translation, lines 181-6:

Why Stranger, are you mad? Ill-fated man,
Why hale you thus a virgin Sestian?
Keep on your way. Let go, fear to offend
The noblesse of my birth-right's either friend.
It ill becomes you to solicit thus
The priest of Venus. Hopeless, dangerous,
The barr'd up way is to a virgin's bed.]

Leander answers [lines 204-210:

As priest of Venus, practise Venus' rites.
Come, and instruct me in her bed's-delights.
It fits not you, a virgin, to vow aids
To Venus' service; Venus loves no maids.
If Venus' institutions you prefer,
And faithful ceremonies vow to her,
Nuptials and beds they be.]

iv. See FOWLER's note on 10. 19. 6-9.

5. UPTON. Our poet is antique in his expressions. Virgil 7. 60: "Multosque metu servata per annos." I. e. With terror; with religious awe; *τῇ δεισιδαιμονίᾳ*. Virgil, *Georg.* 2. 491:

Atque metus omnes, et inexorabile fatum,
Subject pedibus.

I. e. All religious terrors.

6-7. C. VAN WINKLE (ed. *Epithalamion*, p. 109) cites these lines with *Epith.* 238-9, and adds: "The act of giving the right hand to each other was the most solemn act not only in Roman marriage (Blümmer, *Die römischen Privataltertümer*, München, 1911, pp. 349-350, 355) but among all Indo-European peoples (E. A. Westermarck, *History of Human Marriage*, London, 1921, 2. 439). He cites also Catullus 61. 56-8; Claudian, *Fesc.* 3. 6. 7; *Epith. Pallad. & Cel.* 128-130; Statius, *Silvae* 1. 2. 11.

lvi. 3-4. UPTON. The image smiles on Scudamore; intimating she favoured his pretences. 'Tis frequently mentioned by historians as well as poets, that the idols by some mark or other favoured or refused the prayers of their votaries. Ovid, *Met.* 9. 782:

Visa dea est movisse suas (et moverat) aras;
Et templi patuere fores.

EDITOR. See Chaucer, *Knights Tale* 2265-9, 2430-6.

4. See notes on 4. Proem 5. 7.

lvii-lviii. E. B. FOWLER (*Spenser and the System of Courtly Love*, pp. 77-8). In Lydgate's *Temple of Glas* the lover enters an oratory of Venus and prays for help for his mortal woe (712-4):

And þouȝ so be I can not wele expresse
The grevous harmes þat I fele in myn hert,
Haveþ never þe les merci of my smert.

Venus favors his suit (848-851):

And þerwithal Venus, as me þouȝt,
Toward þis man ful benyg[ne]li
Gan cast hir eyȝe, liche as þouȝ she rouȝt
Of his disease.

Emboldened by the goddess' favor and promise of aid the lover goes to his lady and makes his plea for mercy. The lady is visibly confused and perturbed through maidenly fear, for (1044-6)

Hir bloode astonyed so from her hert[e] ran
Into hir face, of femyny[ni]te:
Thuruȝ honest drede abaissed so was she.

Amoret is also timid and reluctant. . . . Likewise, in Lydgate's poem the lady finally yields to the will of Venus and the importunity of her lover, and they are united by the goddess. (Instances of this kind, where Venus intervenes on behalf

of the lover, are too common in the court of love poems to call for special comment. In the *Romaunt of the Rose* 3726 ff. the goddess remonstrates with Bel-Acueil, declaring that the lover deserves to kiss the rose as Love's servant and as the embodiment of all the courtly virtues.)

lviii. See FOWLER's note on 10. 19. 6-9.

CANTO XI

See COLERIDGE's note on *F. Q.* 2. 10 in Book II, p. 301.

JANET SPENS (*Spenser's Faerie Queene, An Interpretation*, pp. 73-8). The clearest example of nature poetry is the description of the marriage of the Thames and the Medway in the fourth Book. It must be an adaptation of the lost early poem *Epithalamion Thamesis* and was perhaps written in some form before even *The Shepheardes Calender*. It is natural then that it should belong to Spenser's poetry of the world of sense. Its technique is most easily understood when studied in connection with that of the April Eclogue of *The Shepheardes Calender*, by common agreement the crown of that work. That is a conventional design, a piece of highly sophisticated art, which yet manages to retain a dewy quality. . . .

The allegory in the whole episode is so obvious and so slight that we get the impression of a physical world living its own withdrawn, uncommunicating, unintelligible life. Nevertheless, the processional form and the flowing rhythm in which the pageant's passing is described blends the figures into a single stream, so that their transience is their essential characteristic, and the transience gives an ethereal and intellectual quality. Flowing water always fascinated Spenser, as it did Shelley. A river is so perfect an image of time that it seems scarcely metaphorical, and time as we have seen was to him the very substance of the things of sense.

i. UPTON. He returns to Florimel whom he left Proteus' prisoner (3. 8. 43) "in sad thralldomes chayne." "In bands of love," means her love to Marinell. [Cf. *F. Q.* 3. 8. 42 and UPTON's notes in Book III, pp. 271-2.]

A. H. GILBERT (*PMLA* 34. 232) notes this as a "transition in the manner of Ariosto."

1. UPTON. So he begins his second *Eclogue*, "Ah for pittie! will ranke winters rage."

ii ff. See notes on *F. Q.* 1. 2. 10 in Book I, p. 199.

iv. 5. UPTON. Styx, according to Hyginus [*Fab.*, Preface], was daughter of Night and Erebus. Boccace [3. 14] calls her, "Deorum nutrix et hospita."

v. See Appendix to Book III, "Plan and Conduct of Book Three," pp. 319-320.

vi. 5-6. See LOTSPEICH's note on *F. Q.* 3. 4. 43. 9 in Book III, p. 243.

EDITOR. Selden in his "Illustrations to Drayton's *Polyolbion*" (ed. 1613, p. 183) has the following comment on Drayton's line, "But in him selfe [the Wever] thereby doth holinesse retaine":

He compares it [the *Wever*] with *Dee's* title presently, which hath its reason giuen before to the VII. Song. *Weuer* by reason of the salt-pits at *Northwich*, *Nantwich*, and *Middlewich*, (all on his banks) hath this attribut, & that of the Sea-gods suite to him, and kind entertainment for his skil in physique, & prophecie; iustificable in generall, as wel as to make *Tryphon* their Surgeon which our excellent Spenser hath done. . . .

viii ff. UPTON. When Cambden was a young man he wrote the *Bridale of the Isis and Tame*, and frequently cites this his juvenile poem in his *Britannia*: see an allusion to this *Bridale* in Drayton's *Polyolbion*, Canto 15. When Spenser came first from the North and visited his noble friend Sir P. Sidney at Pens-hurst, he there, well acquainted with the Medway, perhaps wrote, by way of imitation and friendly rivalry of Cambden's poem, the *Bridale of the Medway and Thames*: this poem he afterwards work'd into his *Fairy Queen*; and it is the very Episode, which now we have under consideration. [But see note on sts. 11-53 below, for evidence that the *Epithalamion Thamesis* could not have been embodied in this canto.]

O. ELTON (*Michael Drayton*, p. 118) points out that the meeting of the Thames and Isis in the fifteenth song of Drayton's *Poly-Olbion* is a lavish imitation of this canto. [Cf. also song 18 where Drayton acknowledges his indebtedness to Spenser.]

G. L. CRAIK (*Spenser and His Poetry* 2. 160). The famous episode thus introduced, the commentators assume to be the same poem which Spenser speaks of in the year 1580 as already written by him on this subject. But that poem, entitled *Epithalamion Thamesis*, was, as we have seen, a specimen of what was called "English versifying," or a composition in some of the metres then attempted to be constructed on the principles of the ancient Greek and Latin prosody; and it must therefore have been, at least in its form, entirely different from what we have here. Nor, considering the long interval that had elapsed, does it seem very probable that there would be much resemblance between the present and the former composition in any respect. The episode, as we have it, is altogether in Spenser's most matured style; and it may be assumed not to have been written even when the first three Books of the *Fairy Queen* were published, else it would probably have been introduced in that portion of the poem.

P. REYHER (*Les Masques Anglais*, p. 143). Le mariage du fleuve Tamise et de la rivière Medway, le long cortège des dieux marins et des cours d'eaux du monde entier font songer aux *Fêtes de Téthys*, et ont peut-être été le point de départ du ballet où Beaumont célèbre les noces de la Tamise et du Rhin.

H. R. PATCH (*MLN* 33. 177-8) calls attention to the similarities between Dekker's *London's Tempe* and Spenser's pageant and suggests that, since the description approximates pageant customs, Spenser was following the popular pageants of the rivers, which he had actually seen.

[See Appendix to Book II, "The Date of Composition," p. 399.]

viii. 5. UPTON. What records these are, see in a note on *F. Q.* 3. 2. 18. 3 [Book III, p. 217], and see below st. 10.

ix. 6-7. JORTIN. From Virgil, *Aen.* 6. 625, who imitates Homer.

UPTON. Persius 5. 1:

Vatibus hic mos est centum tibi poscere voces,
Centum ora, et linguas optare in carmina centum.

As a proof of what Persius here advances, see Homer, *Il.* 2. 489; Virgil, *Georg.* 2. 43; *Aen.* 6. 625; Tasso 9. 92.

EDITOR. The passages are as follows:

Il. 2. 484-493:

Tell me now, ye Muses that dwell in the mansions of Olympus—seeing that ye are goddesses and are at hand and know all things, but we hear only a rumour and know not anything—who were the captains of the Danaans and their lords. But the common sort could I not number nor name, nay, not if ten tongues were mine and ten mouths, and a voice unwearied, and my heart of bronze within me, did not the Muses of Olympus, daughters of aegis-bearing Zeus, put into my mind all that came to Ilios. So will I tell the captains of the ships and all the ships in order.

Georgics 2. 42-4:

Non ego cuncta meis amplecti versibus opto,
Non, mihi si linguae centum sint oraque centum,
Ferrea vox.

Aen. 6. 625-6:

Non, mihi si linguae centum sint oraque centum,
Ferrea vox.

Tasso, *Ger. Lib.* 9. 92:

Non io, se cento bocche e lingue cento
Avessi e ferrea lena e ferrea voce,
Narrar potrei quel numero the spento,
Ne' primi assalti ha quel drappel feroce.

x. 1. G. S. HILLARD (*Poetical Works of Spenser* 3. 184). Clio, the Muse of History, the daughter of Jupiter and Mnemosyne, or Memory. [Cf. Appendix IX in Book I, pp. 506-515, "The Muse of the Faerie Queene."]

xi-liii. OSGOOD (pp. 106-8). The opinion that canto 11 is made of the material of the lost *Epithalamion*, in revised metre, must also be modified. The whole pageant properly occupies stanzas 11 to 53, that is, forty-three stanzas in all. Of these, nine (11-19) enumerate the sea-gods, three (20-2) the famous rivers of the world, twenty (23-39; 45-47) the English rivers, and six (48-53) the sea-nymphs. In his letter to Harvey, Spenser has nothing to say about sea-gods, nymphs, or famous rivers other than English; presumably the *Epithalamion Thamesis* did not employ them. Neither could it have contained the review of the Irish rivers, since the matter for that passage, being partly from Camden, but in far the greatest part from Spenser's personal acquaintance with Ireland, was not available till later years. Hence the *Epithalamion Thamesis* could be represented in canto 11 only in the part dealing with the English rivers.

But at least half of this matter, as already shown, p. 70, was drawn from Camden's *Britannia*, which did not appear till 1586, not less than six years after the composition of the lost poem. And in his use of Holinshed, Spenser consulted the fuller second edition of 1587 rather than the first of 1577. Then, too, in the

letter to Harvey, Spenser had said that he would show in his *Epithalamion Thamesis* not only the Thames' "first beginning, and offspring," which he has actually done in canto 11, but "all the Countrey, that he passeth thorough," which he has *not* done, though he may have done this in the lost poem. (Such promises, however, Spenser did not keep literally, as in the case of the prefatory letter to Raleigh about the *Faery Queen*, in comparison with the poem itself.) Lastly, the bride at the earlier wedding may not have been the Medway, which is Thames' younger brother at S. C. Jul. 83.

Obviously, then, canto 11 owes but a small portion of its material to the *Epithalamion Thamesis*, and whatever has been retained from the earlier poem has been so unraveled and rewoven in the new fabric that it could be recognized only in shreds here and there, and, so far as any surviving semblance of the old poem may be sought in the *Faery Queen*, it is lost indeed.

Spenser admits that even by 1580 he had already found that his treatment of this subject involved much labor. It was an "endlesse worke," harder than "to tell the sands, or count the starres," incapable of perfection, though the poet had "an hundred tongues, . . . And hundred mouthes and voice of brasse, . . . and endlesse memorie"; and as the reader, with an eye to the poet's originals, watches him in the process of selection, arrangement, and adaptation, he cannot doubt the pains which Spenser bestowed upon this episode.

Yet the final effect is anything but laborious. The entire canto is full of life and measured freedom, crowded but well ordered, moving to the finest cadence of Spenser's music. Nor is it composed of mere spectacle and pageantry. Beneath it all one catches the vastly varied sounds of water, its murmur, its tinkle, its rush, its roar. The whole picture is permeated with the spirit of water, and expresses its variableness, power, and beauty as subtly and surely as these are to be felt in *Undine*.

xi. 1-4. LOTSPEICH (p. 89). Cf. Natalis Comes 2. 8 [ed. Padua, 1637, p. 88], "Tridens vero quem habet Neptunus pro sceptro, triplicem illius ostendit potestatem, quod habet facultatem scilicet tollendi aequoris et placandi et servandi." Cf. *Muiopotmos* 313.

6-9. LOTSPEICH (p. 36). Spenser follows tradition in making Amphitrite the wife of Neptune; cf. *Theog.* 930. The lovely description of her [here] seems to be original. Spenser is working out in poetic imagery his conception of the Nereids in general (cf. stanzas 48-53), of whom he knew her to be one (st. 49). He may have in mind the identification of Amphitrite with water, made by Natalis Comes 2. 8 [ed. 1637, p. 88]. [Cf. *Epithalamion* 156; *F. Q.* 3. 9. 20; 4. 1. 13; 4. 11. 46. 1-6.]

8. UPTON. Silver is peculiar to the goddesses of the seas and rivers; gold, to the nymphs of the sky or earth: the former from analogy of the transparent and silver streams, have not only silver hair, but silver feet, so Homer of Thetis, *Il.* 1. 538. . . . Milton in his *Mask [Comus 877]*, as I formerly mentioned in critical observations on Shakespeare, had this epithet in view, "By Thetis tinsel-slipper'd feet." Spenser more literally translates Homer's epithet just below st. 47 [line 6], speaking of the river Medua.

xii. 3. LOTSPEICH (pp. 112-3). Cf. Natalis Comes's statement (8. 3) [ed. Padua, 1637, p. 430] that Triton is "Oceani ac Neptuni buccinator et tubicen."

xiii-xvi. WARTON (1st ed., p. 74). Natalis Comes [first cited by JORTIN; see his note on 13. 7-8 below] having finish'd his catalogue of these divinities, adds, "Ut alios infinitos prope praetermittam; nam plures quam octoginta me legisse memini." Spenser probably took his catalogue from this mythologist; I think he has given us no names (Albion excepted) but what are found in that author; and besides the account of Astraeus above-mention'd, we find Spenser's Euphemus copied from him (14. 5-6 quoted). N. Comes (2. 8): "Euphemus—cui Munus dedit ut super undis tanquam super terra proficisceretur."

WARTON (1. 103). Natalis Comes was then just published and, I suppose, a popular book. [First ed. Venice, 1551, subsequent editions in 1567, 1581 (both at Venice and Frankfort), 1583 at Paris, 1584 at Frankfort, 1588 at Paris, etc.]

SAWTELLE (p. 107). Although the direct source of this catalogue of names is probably the *Mythology* of Natalis Comes, yet there are ultimate authorities in the classics which justify the statement that these divinities were the offspring of Neptune; provided that too strict an interpretation is not put upon "Neptune," and that the name be understood to stand for Pontus and Oceanus also. . . . For the descriptive words and phrases accompanying the names, Spenser is for the most part indebted to the ancients.

A. J. JACK (*A Commentary on the Poetry of Chaucer and Spenser*, p. 220). Mr. Bridges in his *Eros and Psyche* has re-attempted a list of Spenser's sea-nymphs, but while Mr. Bridges surpasses Spenser in his musical arrangement of Greek names, Spenser flows more easily, without giving the impression even of an accomplished task—for it was no task for him.

xiii. 1-2. UPTON. Phorcus was father of the Graeae, the Gorgons, the Dragon of the Hesperides, etc., and the old heroes, who won such fame from the conquest of that fatal brood, were Perseus who slew Medusa, Hercules who slew the Dragon of the Hesperides, Ulysses who put out the eye of Polyphemus, son of Thoosa, daughter of Phorcus, etc. Compare this catalogue with the song of the sea nymphs in praise of Neptune in Drayton's *Polyolb.*, Song [20], pp. 14-5 [of the "Second Part," ed. 1622].

SAWTELLE (p. 107) cites Apollodorus 1. 2. 6.

LOTSPEICH (p. 80). The conquest of Medusa by Perseus was probably in Spenser's mind when he spoke of the "fatall brood" of Phorcys (Medusa's father) "by whom those old heroes wonne such fame." He would have found the complete genealogy of Phorcys, with mention of the heroes, at *Theog.* 270-336.

3. SAWTELLE (p. 107). According to *Met.* 13. 904 ff., he was originally a mortal. Having placed some fishes on the grass, he noticed that they ate of it, and with renewed life jumped again into the water. Thereupon Glaucus himself partook of the grass, and in a frenzy leaped into the sea, where he became a god.

His remarkable prophetic power is alluded to by Apollonius Rhodius 1. 1310.

4-6. UPTON. Palaemon was the son of Athamas and Ino, he was called Melicerta, but took this new name (Palaemon) according to the rites of deification, when his mad mother flinging him and herself into the sea were deified. But how was the mother to blame? For Juno made Athamas, the father of Palaemon, mad;

in his mad fits he murdered one of his children, and the other, together with the mother, forced down a precipice into the sea, where both were drowned, and both became deities of the sea. See 5. 8. 47 and Ovid, *Fast.* 5. 541; *Met.* 4. 541. Athamas was the mad father: so Ovid, *Fast.* 6. 489: "Hinc agitur furiis Athamas." And *Met.* 4. 512: "Aeolides furibundus." The poor frightened mother distracted by her husband's cruelties, was not to be blamed but pitied. Ovid, *Fast.* 6. 497:

Huc venit insanis natum complexa lacertis
Et secum e celso mittit in alta iugo.

Ovid, *Met.* 4. 519-521:

Tum denique concita mater,
Seu dolor hoc fecit, seu sparsi causa veneni,
Exululat, passisque fugit male sana capillis.

SAWTELLE (pp. 107-8). This is explained by Apollodorus 3. 4. 3 and *Met.* 4. 416 ff. The jealousy of Juno had been excited against Ino, the wife of Athamas, and aunt of Bacchus, and she caused Ino and her husband to become mad. . . .

The following table, also deduced from Apollodorus, shows that Palaemon was descended of Neptune:—Neptune—Agenor—Cadmus—Ino—Palaemon.

LOTSPEICH (p. 72). Spenser may be using it [*Met.*], but is probably also following Natalis Comes 8. 4, who quotes those parts of Ovid's story that Spenser uses. Natalis Comes adds what is not in Ovid, that Palaemon presides over sailors.

7-8. JORTIN. Compare Spenser's catalogue with Natalis Comes, 2. 8, where you may find the story of Astraeus. I have met with two others of that name, one a son of Terra and Tartarus, who was one of the Giants, mention'd by Hyginus, the other a son of Silenus, in Nonnus, *Dionys.* And a third, the son of Crius and Eurubie, in Hesiod and Apollodorus.

WARTON (1. 102). Natalis Comes (2. 8) thus relates the story of Astraeus: "Astraeus, qui per inscitiam congressus cum Alcippe sorore, sequenti die cognita affinitate ex annulo, maerore captus se in fluvium praecipitavit, qui prius dictus est Astraeus ab ipso," etc. I think he is mentioned in Aelian.

UPTON. Brontes was the son of Neptune, and one of the Cyclopes. Astraeus (as Leo Byzantius tells the story) unknowingly unkend, defiled his sister Alcippe, and afterwards for grief drowned himself. . . . Aul. Gellius [15. 21]: "Ferocissimos, et immanes, et alienos ab omni humanitate, tanquam e marigenitos, Neptuni filios dixerunt." To these let there be added heroes of unknown birth and founders of kingdoms; and who can doubt but Neptune's sons were numberless? See Natales Comes, Boccace, Hyginus, Apollodorus, etc., who will inform the reader more particularly, if he wants to know any thing of these persons here mentioned.

7. SAWTELLE (p. 108). He [Brontes] was one of the Cyclops, mentioned by Hesiod, *Theog.* 140, who, according to him, were the sons of Uranus and Gaea. They are, however, mentioned by other writers as the sons of Poseidon (see *Od.* 9. 412).

9. LOTSPEICH (p. 94). Cf. *Aen.* 1. 535, "nimbosus Orion."

xiv. 1. SAWTELLE (p. 109). "The rich Cteatus." Apollodorus 2. 7. 2 names him and his brother Eurytus as the sons of Neptune, and says that they surpassed all their contemporaries in power (*δυνάμει*). The Greek word may mean "wealth" as well as "bodily energy"; thus, in the Latin translation of this passage by Benedictus Aegius Spolatinus, the single Greek word is translated by "viribus atque opibus," and on similar grounds Spenser uses the epithet "rich." [Spenser is more likely etymologizing again; cf. *κτέανον*, possession, wealth, and *κτάσμαι*, possess.]

3. SAWTELLE (p. 109). According to Apollodorus 2. 4. 3, [Chrysaor] was the son of Neptune, who, with Pegasus, sprang from the blood of Medusa, and also the father of the monster Geryon. Hesiod, *Theog.* 281, speaks of Chrysaor as great.

5-6. UPTON. Euphemus was the son of Neptune, and one of the Argonauts: he was so wonderfully swift as to run upon the waters without wetting his feet. Hygin., *Fab.* 14. Pindar mentions him (*Pyth.* 4 and the scholiast).

9. UPTON. These epithets should be peculiar and proper; and if the reader will turn to the mythological writers, such as Apollodorus, Hyginus, etc., or Boccace, Natales Comes, etc., he will find, perhaps Spenser's reasons for characterizing these river-gods, giants, founders of kingdoms, etc. He calls him "sad Asopus" because Jupiter carried away, and deflowered his daughter Aegina (see 3. 11. 35) and when he endeavoured to regain her, Jupiter struck him with thunder. See the scholiast of Apollonius 1. 117, and Callimachus, in *Hymns* 4. 78.

SAWTELLE cites Apollodorus 3. 12. 6.

xv-xvi. LOTSPEICH (p. 60). Except for Inachus and Albion, whom Spenser also treats elsewhere . . . , Natalis Comes 2. 8, [ed. Lyon, 1602,] pp. 165-6, affords all the materials needed for these two stanzas: "Infinitus prope filiorum (Neptuni) est numerus (cf. 17. 1-4 below) . . . Phoenicem habuit (Neptunus) e Libya, et Belum et Agenorem . . . Aonem, a quo vocata est Aonia regio . . . Phaeacem, a quo Phaeacia dicebatur . . . Phoenicem, a quo Phoenicia . . . Ogygum . . . Albion . . . Pelasgus." Although Sawtelle implies that Spenser sought through widely scattered sources, it seems more probable that here, as with his lists of the Nereids and Sea-Gods, he took his start from Natalis Comes's passage which is the only place where he would find these names assembled in such a list.

xv. See Appendix to Book I, "On the Propriety of the Allegory," p. 363.

4. UPTON. This is learnedly expressed; things ancient were called Ogygia. Hesychius, *ὠγύγια ἀρχαία*. [Cf. *Lexicon*, ed. Schmidt, 4. 318.]

SAWTELLE (p. 56). "Ogyges." According to Tzetzes, *Lyc.* 1206, he was the son of Poseidon. He was the first ruler of Thebes, and Boeotia was called, after him, Ogygia (Strabo 9. 2. 18).

5. SAWTELLE (p. 56). "Inachus." According to Apollodorus 2. 1. 1 he was a river-god and son of Oceanus. He was the founder of Argos.

LOTSPEICH (p. 72). With the phrase "renowmd above the rest," cf. Natalis Comes's "celeberrimum praeterea" (8. 22) and cf. Horace, *Odes* 2. 3.

21-4, where, as in Spenser, the name is used as a sign of high birth and ancient fame.

6. SAWTELLE (p. 56). "Phoenix." A son of Agenor,—and therefore grandson of Neptune. He founded Phoenicia. (Apollodorus 2. 1. 1.)

"Aon." A son of Neptune, from whom Boeotia derived its name Aonia. See Statius, *Theb.* 1. 34; Pausanias 9. 5. 1.

"Pelasgus." Apollodorus (2. 1. 1) says that, according to Acusilaus, Pelasgus was identical with Argus, who was a descendant of Ocean and Tethys, and that from him the name Pelasgia was given to the Peloponnesus; and others mention him as the ancestor of the Pelasgians, the earliest inhabitants of Greece.

7. SAWTELLE (p. 56). "Belus." According to Diodorus Siculus 1. 28. 1, he was a son of Neptune and founder of Babylon.

"Phoeax" (Phaeax). A son of Neptune and progenitor of the Phaeacians, the early inhabitants of Corcyra. (Diodorus Siculus 4. 72. 3.)

"Agenor" "best." Son of Neptune and founder of a kingdom (Sidon) in Phoenicia. (Apollodorus 2. 1. 4.) There seems to be no particular reason [except rhyme?] for calling him "best."

xvi. UPTON. Britain was said originally to have been joined to Gaul. Albion was a son of Neptune, and contended with Hercules: this story is mentioned by Pomponius Mela, and Diodorus Siculus. But the story here alluded to is taken from British Chroniclers (liars of a second rate). The reader may see it in Holinshed's *History of England* 1. 3.

[See HARPER's note on 2. 10. 11. 5-9 in Book II, p. 308. Miss Harper cites Holinshed (ed. 1577, pp. 5-6) as the source of this incident.]

SAWTELLE (p. 62). While Spenser, no doubt, took this particular incident from the British Chroniclers, Diodorus Siculus gives ample testimony to the founding of the Gallic nation by Hercules (5. 24. 2 ff.).

LOTSPEICH (p. 35). Botcaccio 10. 12 and 13. 1 also mention Hercules' victory over Albion in France.

xvii. See WARTON's note above on stanzas 13-6.

1-4. See LOTSPEICH's note on stanzas 15-6 above.

3-4. UPTON. I believe he had in view a passage of Hesiod, who after mentioning the progeny of Neptune, and the names of the rivers, adds, *Theog.* 369: ["Whose names it were hard for mortal man to tell."] So Homer before he recites the catalogue of his Heroes, *Il.* 2. 488. . . . Virgil, *Georg.* 2. 42.

[See Upton's and Editor's notes on 11. 9. 6-7 above.]

xviii-xix. SAWTELLE (p. 90). Hesiod says that Nereus was born of Ocean and Earth, rather than of Ocean and Tethys, who were the parents of numerous rivers, and so considered by Spenser in this passage. It appears from Hesiod that Nereus was the firstborn of his parents, and was respected for his wise moderation, an indirect allusion to his prophetic genius. Horace devotes one of his odes to the prophecy of Nereus concerning the fall of Troy (1. 15).

LOTSPEICH (p. 90). It appears . . . that Spenser found these two passages [*Theog.* 233-6; Horace, *Odes* 1. 15. 1-8] quoted, with his other material,

in *Natalis Comes* 8. 6 (ed. Lyon, 1602), p. 832. Spenser follows *Natalis Comes*'s quotations and comments in the same order: first the lines from Hesiod, then *Natalis Comes*'s statement that Nereus was a famous soothsayer, and then the two stanzas from Horace. He does not include anything not in *Natalis Comes*. His final bit of characterization (19. 8-9) comes, not from the classical sources, but from a statement by *Natalis Comes* on the same page as the quotations: "Hunc (Nereus) mari praeesse, et in mari habitare solitum, delectari choris puellarum," and, quoting Orpheus, "laetate puellis Formosisque choris, Nereu. . . ." [See JORTIN's note on 18. 5-9 below, and Warton's on 14. 7-9 above.]

xviii. 1-4. UPTON. See Homer, *Il.* 14. 201, and Hesiod, *Theog.* [332 ff.].

LOTSPEICH (p. 110). But Spenser is closer to *Natalis Comes* 8. 2. who after quoting *Theog.* 337 says of Tethys [ed. Padua, 1637, p. 429], "illa Deorum et animalium omnium mater dicta est."

5-9. JORTIN. From Hesiod, *Theog.* 233-6: ["And the Sea (Pontos) begat as the eldest of his children Nereus, who cannot lie and whose words are truth: and him men call the Old Man, for as much as he is sooth speaking, and is kind, and forgetteth not the judgements of righteousness, but knoweth counsels just and kind." (Tr. A. W. Mair)]. Nereus is called the aged in Homer, Hesiod, Aeschylus, Virgil, Ovid, the poet call'd Orpheus, and Pausanias Lacon. Eustathius on Homer, *Il.* 1. 250, ed. Rom., p. 116: ["It must be known that the legend calls the sea gray."] Servius on Virgil, *Georg.* 4. 403: "Fere omnes Dii marini senes sunt, albet enim eorum capita spumis aquarum." We may also observe, that γράως means either an old woman, or froth, scum. Aristophanes plays upon the word, *Plut.* 1205 [6].

xix. 2-6. SAWTELLE (p. 60) cites *Aen.* 2. 601 and *Met.* 15. 233.

4. CHURCH. Helen so call'd by Virgil [*Aen.* 2. 601], because she was the Daughter of Leda the wife of Tyndarus.

7-9. JORTIN. From Horace [*Carm.* 1. 15].

WARTON (1. 103). Of the justice and prophetic power of Nereus, testimonies are obvious. The latter part of his character may be illustrated from these verses of Orpheus, *Hymn* [22, "To Nereus," quoted in Lotspeich's note on 18. 9 above].

xx. 3. See notes on *F. Q.* 1. 1. 21 in Book I, pp. 184-7; and UPTON's note on *F. Q.* 3. 6. 8. 6-9 in Book III, p. 251.

4. UPTON. "Long," because rising from the Alps, he runs through France and empties himself into the Tyrrhene seas: "whose source springs from the sky," i. e. from the snow and rains, which fall from the sky on the Alpine hills.

xxi. 1. TODD. "Eúphrates" Spenser is not uniform in this false quantity; for he makes the second syllable, as it should be, long in *F. Q.* 1. 7. 43. 8. Fairfax, as Mr. Church has observed, has repeatedly followed this accentuation on the first syllable. Instances might be added from Shakspeare, Joshua Sylvester, and other poets of the same period.

3. JORTIN. I suppose he means "Phasis."

CHURCH. Phasis is a large river in Colchis (Mingrelia in Asia); it is now called Fasso, and runs into the Euxine or Black sea.

4. G. S. HILLARD (*Poetical Works of Spenser* 3. 188). Alluding to the classical fable that the river Alpheus flowed from Peloponnesus to Sicily through the sea, without any mingling of salt water. [See *Theb.* 4. 240.]

5. JORTIN. Instead of Oraxes, it ought to be, as a Friend also conjectur'd, "Araxes feared for great Cyrus' fate." For Cyrus crossed the river Araxes to fight the Massagetae, of whom Tomyris was queen. The battle was fought near the river, and Cyrus was there worsted and slain. So says Herodotus 1. 201, etc.

UPTON. He had, I believe, his eye on Tibullus *ad Messal.* [143]: "Nec qua regna vago Tomyris finivit Araxe." Cyrus passed this river, but never repassed it again, being slain by Thomyris: hence feared for the ill success and ill fate of Cyrus.

xxi. 8—xxii. 5. LOIS WHITNEY (*MP* 19. 144). Spenser, then, was familiar with the tales, and there were many of them, of the Amazons in America. The very first voyagers brought back stories of islands "in whyche dwell only women, after the manner of them, called Amazones." (Richard Eden, *A treatyse of the newe India . . . after the description of Sebastian Münster*, London, 1553, in Edward Arber, *The First Three English Books on America*, Edinburgh, 1885, p. 30. Other references to the Amazons are to be found in the same work, p. 24, and in the *Decades of the newe worlde of West India*, pp. 69, 70, 177, 189.) With the descent of the Amazon River by Orellano in 1540-41, the Amazons were henceforth associated with that region. Thevet, in his *Singularitez de la France Antarctique*, translated from the French and published by Bynnenman in 1568, devotes a chapter to telling "How certaine Spanyardes arrived into a country, where they found Amazons," but Spenser must have heard, rather, some such stories as those referred to by Herrera in his *General History of the Western Indies*, 1601-15, Decade 6, Book 9:

Captain Orellano, by means of a vocabulary which he had made, asked many questions of a captured Indian, from whom he learned that that land was subject to women, who lived in the same way as the Amazons, and were very rich, possessing much gold and silver. They had five houses of the sun plated with gold, their own houses were of stone, and their cities defended by walls; and he related other details, which I can neither believe nor affirm, owing to the difficulty of discovering the truth. (*Expeditions into the Valley of the Amazons*, trans. and ed. by C. R. Markham, Hakluyt Society edition, p. 36.)

R. HEFFNER (*Spenser and the British Sea-Power*, pp. 51-2). Raleigh in his *Discoverie of Guiana* claimed to have found the location of the famous city of gold, which the Spanish called El Dorado and the natives, Manoa. According to Raleigh's account he had discovered this city in the region of Guiana, which he said lay between the Orinoco and the Amazon rivers. He had sailed up the Orinoco far into the interior and had found out from the natives of Guiana the exact location of the famed city of Manoa. He, however, described the country of Guiana as a land of "gold and every pretious thing." While there he had concluded a treaty with the King of Guiana, whereby this king recognized Elizabeth as his sovereign;

and as a proof of the good will of the two peoples, Raleigh carried the chief's son to England to show to the Queen, and left a member of his own party with the King. However, he told, among the other wonders of the place, of a nation of Women Warriors who guarded the entrance to this famous city of Manoa and had successfully repulsed all attempts of Europeans to penetrate into their Kingdom. Raleigh gives a long description of their manners and customs, as he professes to have heard of them from the natives of Guiana. (Raleigh, *The Discoverie of Guiana*, 1596, repr. in Oldys, *Works of Sir Walter Raleigh*.)

Spenser in this passage is giving support to Raleigh in the controversy occasioned by his voyage to Guiana. Raleigh maintained that he had found the city of El Dorado, the object of many fruitless quests, and ended his account with a series of letters and reports attesting its existence; he further stated that "On the lake of Manoa, and in a multitude of other rivers," gold is gathered "In peeces as bigg as small stones" (p. 80), and that if Queen Elizabeth would send "but a small army" to march on Manoa, the native king "would yield by composition so many hundred thousand pounds yearly as should both defende all enemies abroad, and defray all expences at home." Spenser lends his aid to Raleigh in trying to arouse the country to the conception of the great riches it is letting go unclaimed,

The which for sparing litle cost or paines,
Loose so immortall glory, and so endlesse gaines.

However, he seems to insinuate that Raleigh's treaty was with the Amazons. He confuses Guiana and Manoa—"the right hereof it selfe hath sold" should refer to Guiana, but, in this passage, it seems to refer to the country of the Amazons, Manoa.

KATHRINE KOLLER (*ELH* 1. 49). The similarity between Spenser's lines and Raleigh's treatise would indicate that Spenser saw the manuscript and was inspired by his patron's own fervour. George Chapman espouses Raleigh's cause and prefixes a poem *De Guiana, Carmen Epicum* to Keymis's *A Relation of a Second Voyage to Guiana* (1596). Spenser would surely do no less for Raleigh.

xxi. 9. UPTON. See Cambden's *History*, fol. ed., p. 500 [cf. ed. 1630, Bk. 4, p. 74]. Sir W. Raleigh gave an account of this river, and of the Amazons, when he returned home. See his *History of the World* 4. 2. 15.

xxii. 5. "that land of gold." TODD mentions Keymis's *Relation*, dedicated to Raleigh—"I have heere brieflie set downe the effect of this your second Discouerie," etc.—and Chapman's poem.

xxiii. SAWTELLE (p. 31). The beautiful myth of Arion's charming the dolphin by the power of his music is related at some length by Ovid, *Fast.* 2. 83 ff. He tells how the tuneful Arion found himself in the hands of a merciless crew on board a vessel; how escape seemed impossible, till, seizing his lyre, he leaped into the water, and, by the aid of his music, pressed a dolphin into his service; and how, borne upon the back of the dolphin, he glided over the waves to safety. Spenser [here] abridges the myth to the compass of a few lines, and in *Am.* 38 he employs it in skilful comparison.

3. UPTON. Arion put on his crown, when he jump'd into the sea to

avoid the merciless mariners: i. e. he dress'd himself in his proper habit as a musician with his robe and crown. Ovid, *Fast.* 2. 105:

Capit ille coronam,
Quae possit crines, Phoebe, decere tuas.

xxiv-xxxix. OSGOOD (pp. 68-70). In a learned and charming article in *Fraser's Magazine* for 1878, P. W. Joyce has considered that part of the eleventh canto of the Fourth Book which deals with the Irish rivers, identifying those which are not apparent, and explaining epithets and allusions. He writes with the authority of one who has traversed the ground, and viewed with his own eye the regions of which he speaks. This was necessary to a full explanation of the passage, since it is evident that Spenser himself depended in writing it much less upon printed accounts and hearsay than upon his own observation, and his familiarity with the scenes themselves.

The case of the English rivers is different. Though the passage devoted to them—stanzas 23-39—is more than three times as long as that which describes the Irish rivers, it wants the peculiar freshness and spontaneity of the other, which doubtless came from the poet's familiarity with the rivers themselves, and indeed from his undisguised love of his Irish home. The passage about the English rivers, for all its lovely movement and cadence, breathes in comparison a faint odor of lucubration and bookishness.

And bookish it proves, both by the poet's own statement and by detailed analysis. In an oft-quoted passage from a letter to Harvey dated "Quarto Nonas Aprilis" (April 2), 1580, Spenser writes: "I minde shortly at convenient leysure, to sette forth a Booke in this kinde, whiche I entitle *Epithalamion Thamesis*; whyche Booke, I dare undertake wil be very profitable for the knowledge, and rare for the Invention and manner of handling. For in setting forth the marriage of the Thames: I shewe his first beginning, and offspring, and all the Countrey, that he passeth thorough, and also describe all the Rivers throughout Englande, whyche came to this Wedding, and their righte names, and right passage, &c. A worke, beleeeve me, of much labour, wherein notwithstanding Master *Holinshed* hath mucche furthered and advantaged me, who therein hath bestowed singular paines, in searching oute their firste heades and sources: and also in tracing and dogging oute all their Course, til they fall into the Sea." (*Works of Spenser*, Globe ed., p. 709. In the second chapter of her study on *The Sources of the British Chronicle History in the Faerie Queene*, pp. 10-22, Dr. Carrie A. Harper quotes this passage, and makes several scattered notes on the sources of Spenser's knowledge of English rivers. She finds that while, of course, he referred to the first edition, 1577, of Holinshed's *Chronicles* in the passage of 1580 just quoted, yet in arranging the pageant of English rivers of the Fourth Book he used the edition of 1587.)

The English rivers named by Spenser in his pageant of the marriage of the Medway and the Thames are in most cases easily recognized and traceable on any good modern map. Several there are, however, whose identity is not clear, and various details of the passage require explanation. It has long been observed that the *Epithalamion Thamesis* probably bears some precedent relation to the bridal passage before us. Setting aside for the moment the question of this relationship, the poet's hint in the passage quoted points any inquirer concerning the meaning of his lines in the *Faery Queen* on English rivers to Holinshed's *Chronicles*, where

he finds a part—perhaps half—of the light he seeks. It is found in chapters 11 to 16 of the First Book, entitled "The Description of Britain." This part, as is well known, was written by William Harrison, but is here sometimes cited as "Holinshed" for convenience.

For the rest a hint is given in the *Ruins of Time*. The poem is essentially the monody of a grief-stricken woman, who is the genius of the ancient city of Verulam, lamenting dead members of the Dudley family, especially Sir Philip Sidney. Some one hundred and twenty verses she devotes to a recital of her own history, her past glories and particularly her woes. This recital concludes (166-75) with an apostrophe to William Camden as the only

one, that maugre Fortunes injurie
And Times decay, and Envies cruell tort,
Hath writ my record in true-seeming sort.
Camden, the nourice of antiquitie,
And lanterne unto late succeeding age,
To see the light of simple veritie
Buried in ruines, through the great outrage
Of her owne people, led with warlike rage,
Camden, though Time all monuments obscure,
Yet thy just labours ever shall endure.

This amounts almost to a statement that Spenser learned what he has to say of Verulam from Camden. That this is true but in part will appear later in the present discussion. For the moment it is enough to follow the poet's hint, and to discover that something like half his material about the English rivers he owes to Camden's *Britannia*. (William Camden's *Britannia* first appeared in 1586, and other editions in Spenser's lifetime followed in 1587, 1590, and 1594. I have usually quoted from the first translation, by Philemon Holland, 1610, said to have been overseen by Camden himself. But all quoted passages have been compared with the Latin original in the edition of 1590, and where the original differs significantly from the translation, I have given the Latin version as that which the poet used.)

But beyond his use of books, Spenser knew at first hand some of the English rivers which he mentions, though not so many as in the case of the Irish rivers. One who dwells on this subject, therefore, must be aware that in studying the geography of Spenser he could profitably visit some of the regions mentioned by the poet, and see for himself what Spenser saw. In default of such an advantage, I have followed Bartholomew's half-inch-to-the-mile maps, based on the ordnance-maps, and occasionally the ordnance-maps themselves, and have consulted various chorographic works.

xxiv. 3-9. OSGOOD (pp. 71-2). Harrison writes of the Thames: "I affirme that this famous streame hath his head or beginning out of the side of an hill, standing in the plaines of Cotswold, about one mile from Tetburie, . . . where it was sometime named Isis, or the Ouse, although diverse doo ignorantlie call it the Thames even there, rather of a foolish custome than anie skill, bicause they either neglect or utterlie are ignorant how it was named at the first." (Holinshed's *Chronicles*, ed. 1807, I. 79.) And later: "From hence [Abingdon] it goeth to Dorchester, and so to Thame, where joining with a river of the same denomination, it leaveth the name of Isis or Ouse, (whereof Ouseweie at Oxford is

producted) and from thenceforth is called Thamesis." And again (p. 84), the Isis "beneath Dorchester taketh in the Thame water, from whence the Isis loseth the preheminance of the whole denomination of this river, and is contented to impart the same with the Thame, so that by the conjunction of these two waters Thamesis is produced." Camden says: "A little beneath this towne *Tame* and *Isis* meeting in one streame become hand-fast (as it were) and joyned in Wedlocke: and as in waters, so in name, they are coupled. . . . For ever after this, the river by a compound word is called, Tamisis, that is, Tamis" (p. 384, Oxfordshire). He then quotes at considerable length from a Latin poem, on the wedding of the Isis and the Thame, from which he cites other passages elsewhere. (For contents of this poem, probably by Camden, see *Prothalamion*, Appendix, in *Minor Poems*.) In that poem, however, Isis is the groom and Thame the bride. Spenser may have got from it a suggestion both of subject and method of treatment, as Upton thinks (note on 4. 11. 8 ff.), but he borrowed no details except possibly one in the picture of the Medway (see note on stanza 45).

As for the "weake and crooked" Isis, that "scarce her way could see," Harrison carefully describes her deviousness just above and about Oxford; but Spenser is almost certainly writing with a map before him, as is indicated by various details in his account. Here his characterization would be readily suggested by the crooked course of the Isis on the map. That the map was one of Christopher Saxton's, who published his portfolio of maps of sections of England in 1579, to which Camden often refers, is almost certain. (Many of Saxton's maps reappear in Holland's translation of Camden, from which I quote.)

xxv. 1-4. OSGOOD (pp. 72-3). "From hence [Tetbury] it runneth directlie toward the east (as all good rivers should) and meeteth with the Cirne or Churne" (Hol. 1. 79). "It passeth at length by Oxford, of some supposed rather to be called Ouseford of this river, where it meeteth with the Charwell" (Hol. 1. 79). On page 82 Harrison traces in detail the course of the Churne, and on page 83-4 that of the Cherwell. On the map it readily appears that Isis was sustained on either side by these smaller streams.

But Thame was stronger, and of better stay.

Thame is, of course, the smaller stream, and, as we have seen, in the old poem is the bride of Isis. Spenser may have reversed the relation because Isis is feminine in implication, and because the name of Thame dominates the new name Thames. And to emphasize this reversal he has insisted upon the feebleness of Isis, and, contrary to fact, upon the greater strength of Thame.

Whether purposely or by mistake, he contradicts himself in stanza 26, making it the Thame, not the Isis, which flows by Oxford, though in stanza 25, by mention of the Cherwell, whose mouth is in the lower end of Oxford, the river is there the Isis.

8-9. JORTIN quotes similar descriptions of beards of river gods in Sophocles, *Trachin.* 14; Ovid, *Fasti* 1. 375; Statius, *Theb.* 9. 413-5; Claudian, *Cons. Pr. et Ol.* 222-5; Sidonius, *Carm.* 2. 335-6.

xxvi. 1-7. OSGOOD (p. 73). In Saxton's map the courses of the Isis near Oxford are shown more in a southeasterly than a southerly direction, as on the

modern maps. Oxford is represented by a group of towers, and the effect of the whole is exactly that of a laboring back bent under the "auncient heavy burden" of the "faire city" (p. 82). Spenser calls Cambridge the "elder sister" of Oxford. The phrase had more significance than a casual reader might suspect, prompted as it doubtless was by the contest for seniority then raging between the two universities. (An account of this controversy is given in J. Parker's *The Early History of Oxford*, pp. 20 ff. It began as early as 1566, or even earlier [cf. Polydore Vergil, *Historia*, Basel, 1555, p. 107], and was very lively when Spenser died.) Camden says (1590, pp. 344-5): "Verum ne in optimos illos literarum patronos, imo (ut cum Eumenio loquar) liberorum nostrorum parentes pessime ingrati videamur, ipsos et Collegia, quæ bonis literis consecrarunt, honoris causa ex historia Cantabrigiensi summatim memoremus. Cantabrum Hispanum anno ante Christum natum 375. Academiam hanc primum instituisse, et Sebertum Orientalium Anglorum regem post Christum 630 restituisse perhibetur." In Holland's translation, which Camden is thought to have overseen, the author discredits this tradition, and fears to become involved in the controversy. The question is also raised by Holinshed in his chapter on the Universities (Bk. 2, chap. 3, p. 249), who seems to favor the seniority of Cambridge.

xxvii. 6-9. OSGOOD (p. 73). Thames is crowned with towers, that is, with Troynovant or London. The idea is obviously classical, but is clearly illustrated in Saxton's way of indicating more important cities, by crowded clusters of towers arranged coronet-wise. His crown seems to mark him as the chief and king of the attendant English rivers (cf. st. 30), illustrating Camden's phrase, "fluminum Britannicorum regnator" (ed. 1590, Gloucestershire, p. 281; cf. p. 173).

8. CHURCH. Milton, who had his eye upon this episode, calls the Thames [*At a Vacation Exercise* 100] "royal towred Thame."

xxviii. M. Y. HUGHES (*Virgil and Spenser*, pp. 342-3). On this passage (*Aen.* 6. 779-787) Du Bellay based the sonnet which Spenser translated as the sixth in the *Ruines of Rome*. [Sonnet quoted.] The mood and cadence of this sonnet made a permanent impression upon Spenser and in the Fourth Book of *The Faerie Queene* they reappeared, resuming the dress of an epic simile which they wore in the *Aeneid*.

1-6. JORTIN. Virgil, *Aen.* 6. 784-5:

Qualis Berecynthia mater
Ingreditur [Invehitur] curru Phrygiæ turrita per urbis.

UPTON. Compare [also] Lucretius 2. 609.

SAWTELLE (pp. 44-5). [Cybele] is the name for a Phrygian divinity who became identified with the Greek Rhea. Spenser uses a strictly classical expression when he calls her "the mother of the gods." Hesiod, *Theog.* 453 ff., says that, as the wife of Saturn, she became the mother of Vesta, Ceres, Juno, Pluto, Neptune, and Jove; and the epithet, "mother of the gods," is frequently used by the ancients to designate this divinity. See, in particular, Ovid's description of the introduction of Cybele into Rome, *Fast.* 4. 249 ff. Here she is called, again and again, "the mother," or "the mother of the gods." Cf. *F. Q.* 1. 6. 15; *Ruines of Rome* 6.

E. GREENLAW (*SP* 20. 237). This follows closely Lucretius' description of the Mother (*De Rerum Natura* 2. 600-660) and affords evidence of the impression made upon Spenser by his study of the myth.

xxix. 5-9. OSGOOD (pp. 73-5). These tributaries are named by Spenser in order of their occurrence on the course of the Thames toward the sea. "Chaulky Kenet" is obviously the Kennet, which joins the Thames at Reading. Holinshed does not call it chalky, except to speak of its "taking the Chalkburne rill withall" (1. 85). Camden, mentioning Marlborough on its upper waters, is not sure whether it takes its name from marl: "Marleborow, olim Marleberge. . . . An hoc recentius factum fuerit nomen a Marga, quam Marle nostra lingua dicimus, . . . non facile dixerim" (1590, Wiltshire, pp. 184, 5). In Holland's translation is added: "Certes, it lieth neere a chaulkey hill, which our Ancestours before they borrowed this name Chaulke of the Latine word Calx, named Marle" (Wiltshire, p. 255).

"Thetis gray" is the least of all this group. It is the modern Wye, which meets the Thames from the north at Bourne End, near Hedsor. Harrison twice refers to it—once at 1. 80: "the Thetis commonlie called the Tide that commeth from Thetisford"; and again at 1. 86: "It [Thames] meeteth with a brooke soone after that consisteth of the water of two rilles, whereof the one called the Use, riseth about west Wickham [mod. West Wycombe], out of one of the Chilterne hilles, and goeth from thence to east Wickham or high Wickham, a pretie market towne. The other named Higden, descendeth also from those mountaines but a mile beneath west Wickham, and joining both in one at the last, in the west end of east Wickham towne [High Wycombe], they go together to Woodburne, Hedsor, & so into the Thames. Some call it the Tide; and that word doo I use in my former treatise." Higden survives in the name of the village Hughendon, on the north branch of the little stream, but I find no name Thetisford on the modern map. Why Thetis is called "gray" I do not know.

"Morish Cole" is the Colne, which meets Thames from the north at Staines. "Morish" in Spenser means "marshy," and the epithet may well describe the Colne valley as it was in Spenser's time. In Leland's *Itinerary* (ed. T. Smith 1. 105) Colne is called "the moore water."

"Soft sliding Breane" is probably the old Brane or modern Brent. Harrison says (1. 87): "The next fall of water is at Sion [cf. modern Sion House], neere unto new Brainford, so that it issueth into the Thames between them both. This water is called Brane, that is in the Brittish toong (as Leland saith) a frog. It riseth about Edgeworth [Edgeware], and commeth from thence by Kingesburie, Twiford, Perivall, Hanwell, and Austerleie [Osterley]." Spenser may himself have observed that it is "soft sliding."

"Wanton Lee" is obvious. Though Holinshed does not speak of its wantonness, his long description (1. 87-9) supports Spenser's line. Saxton's, or any other map, makes his characterization even more evident. The river first flows generally southeast for some fifteen miles, then east and northeast about ten, to Ware, then, by a wide bend, to the southeast and south towards its mouth at Blackwall. Camden speaks of its hastening "with a merry glee" to the Thames—"Lea jam lætior ad Tamesim properat" (1590, Hertfordshire, p. 313).

Of "still Darent" Camden says it "runneth with a soft streame" (Kent, p. 328). Its course through Kent to the Thames near Dartford is fully described by

Holinshed (p. 89), but neither he nor Camden speaks of its fish. This and the beauty of the country the poet had opportunity to observe for himself.

6. TODD. Milton, in his manuscript preserved in Trinity College, Cambridge, had originally termed the river "Mincius," in his *Lycidas* 86, "soft-sliding"; probably from a remembrance of this passage in Spenser. But he altered the expression, when his Monody was printed, to "smooth-sliding."

xxx. 7. See note on stanza 38.

xxxi. 1-5. OSGOOD (pp. 75-6). "The river Tamara, now Tamar," says Camden, "shewing his head heere not farre from the northern shore, taketh his course with a swift running streame southward" (Cornwall, p. 196). Both he and Harrison (1. 104) speak of it as the boundary between Devonshire and Cornwall. Neither describes it as joining the Plim; indeed, Harrison makes clear the contrary. Spenser, in a hurried glance at the map, may have confused the Plim and the Tavy, which meets with the Tamar in the upper reaches of Plymouth Bay, or he may have thought of the narrow bay as the Plim River above Plymouth. Saxton's map favors such an error. More likely, however, Spenser is here careless, as in stanzas 25 and 34.

Of the Dart Holinshed says: "Of it selfe moreover this water is verie swift, and thorough occasion of tin-workes whereby it passeth, it carrieth much sand to Totnesse bridge [near its mouth], and so choketh the depth of the river downeward, that the haven it selfe is almost spoiled by the same" (1. 103).

6-9. OSGOOD (p. 76). Holinshed calls the Avon "a goodlie water, and growne to be verie famous by sundrie occasions" (1. 115), and Camden writes of "the noble river Avon: which holding a crooked course, runneth anon to that ancient City which of the hote Bathes . . . we at this day [call] Bath" (Somerset, p. 233). Then follow long descriptions of the glories of Bath and Bristol (pp. 233-9). As the Avon leaves Bristol, "there are on ech side very high cliffes . . . the one of them which on the East-side overlooketh the river beareth the name *S. Vincent's rock*, so full of Diamants [adamantum adeo fœcunda, p. 173], that a man may fill whole strikes or bushels of them. These are not so much set by, because they be so plenteous. For in bright and transparent colour they match the Indian diamants, if they passe them not: in hardnesse onely they are inferior to them; but in that nature her selfe hath framed them pointed with six cornered or foure cornered smooth sides; I thinke them therefore worthy to be had in greater admiration. The other rocke also on the West-side is likewise full of Diamants [adamantum est ferax, p. 172], which by the wonderfull skill and worke of nature, are enclosed as young ones within the bowels of hollow and reddish flints." Camden is speaking of the valley-walls underneath Clifton Downs, a suburb of Bristol. In Saxton's map of Somerset both Bath and Bristol are shown by clusters of towers rising from the line of the river.

xxxii. 1-4. OSGOOD (p. 77). This is the Stour in Dorset. Harrison describes it (1. 98) as "a verie faire streame," and says: "It riseth of six heads, whereof three lie on the north side of the parke at Sturton within the pale, the other rise without the parke; & of this river the towne and baronie of Sturton dooth take his name as I gesse, for except my memorie do too much faile me, the lord Sturton

giveth the six heads of the said water in his armes." He was right: the arms of Baron Mowbray, Segrave, and Stourton, are to-day "quarterly of six; 1st sable, a bend or, between six fountains." (Debrett's *Peerage*, s. v. Mowbray. The six springs which form the northern sources of the Stour are all now within Stourton Park—Baedeker, *Great Britain*, 1906, p. 111. The modern map shows a string of little ponds lying in the park, along what is called Six Wells Bottom.) When Spenser describes Stour "with terrible aspect, Bearing his sixe deformed heads on hye," he may be framing a heraldic compliment to the then Lord Stourton. (This was Edward, ninth baron, who married Frances, daughter of Sir Thomas Tresham. He was of no eminence, but his father was one of the peers who sat at the trial of Mary Queen of Scots. His grandfather had been hanged for murder.) Or more likely Stour's "terrible aspect," as Joyce suggests, is another instance of Spenser's fondness for etymology in proper names. Joyce cites "Tygris fierce" (4. 11. 20. 9), Wylibourne and Mole (4. 11. 32), Trent (4. 11. 35. 8), Stour, and among the Irish rivers "sad Trowis" (41. 7), "balefull Oure" (44. 5), and "false Bregog" (7. 6. 40. 4). Perhaps one may add Wharf, Dee, and Humber; see below [notes on 37; 38; 41. 7; 44. 5; OSGOOD's note on 39. 3-4; LOTSPEICH's note on 48-51]. The word "stour," meaning variously "struggle," "agony," "paroxysm," "terrifying menace," is a favorite of Spenser's; he uses it more than fifty times.

By Blandford plains, which are not especially mentioned in either Holinshed or Camden, Spenser may mean the broad open country, four or five miles above Blandford, traversed by the Stour, the Cale, and the Lydden; or more likely the region just below Blandford, where the valley spreads into a wide plain towards Wimborne Minster, Spenser's Winborne. Leland remarks that "the soile about Winburn Minstre self is very good for come, grass and woodde." (*Itinerary*, ed. Smith 1. 2. 56.)

5-7. OSGOOD (p. 78). This is the modern Wylye, which flows from the northwest to meet the Avon at Salisbury. Camden, speaking of Wiltshire plains, says: "On the South side thereof, there runne quietly two most still Rivers, Willeyborne . . . and Nadder." The Nadder is so called from its serpentine windings. Spenser seems to invent, as he is always ready to do, the explanation of the name Wylibourne. Camden adds: "At the meeting of these two rivers Willey giveth his name to Wilton, a place well watered, and sometime the head towne of the whole Shire, which thereof tooke the name" (Wiltshire, pp. 245-6). So unimportant a stream as the Wylye may well have found its place in the procession by way of honor to Mary Sidney, Countess of Pembroke, who lived at Wilton House, on its banks.

8-9. WARTON (2. 203). In *Colin Clouts come Home again* [762-3], voluptuous men are compared to the nousling mole:

Pleasures wastefull will [well],
In which, like moldwarps, nousling still they lurk.

OSGOOD (p. 78). This is the modern Mole, which flows from north of Dorking, Surrey, and joins the Thames at Hampton Court. Spenser doubtless found the reason for its name in Camden: "Within some few miles from thence the river *Mole*, having from the South side passed through the whole country, hasteneth to joine with the Tamis; but at length beeing letted by overthwart hills,

maketh him selfe a way under the ground in manner of a mouldwarp; . . . whereof it may seeme it tooke name, seeing that creature living within the ground, is called also in English a Mole" (Surrey, p. 296). On Norden's map of Surrey (1610, in Speed's *Theatre*) this interruption of the Mole's course is indicated at Mickelham, but I find no modern mention of it. At this point the river swings a half mile out of its general direction around a rise of ground. From Camden's indefinite statement Spenser proceeds to represent that much of the river's course runs underground.

xxxiii. OSGOOD (p. 79). The Rother is perhaps thirty miles long, and flows southeast into the Channel. Thus Holinshed, who calls it "a noble river": "This Rother separateth Sussex from Kent, and hath his head in Sussex, not farre from Argas hill neere to Waterden Forrest." He then traces its old course, to a point in its lower waters; "hence also growing into some greatnesse, it runneth to Rie" (1. 92). The interior of Sussex, the region of Ashdown Forest, where the Rother takes its rise, was famous for its woods. Camden says: "Citerior et Borealis tractus sylvarum opacitate amœnissimus uti olim universa hæc regio, sylvis invia fuerat" (1590, Sussex, p. 227).

"The Sture or Stoure parteth Essex from Suffolke, as Hoveden saith, and experience confirmeth" (Hol. 1. 177). And Camden: "This is the Stour, that running betweene Essex and Suffolke serveth as a bound to them both, and on this side [Essex] watereth nothing else but rich and fruitfull fields" (Essex, p. 451). Camden mentions its mouth, "where now lieth *Harewich* a most safe road." Harrison, in describing the river's course, mentions both Clare and Harwich.

The Yare is modern Yare, Norfolk. Strictly speaking the Yare does not come within a mile or two of "soft washing Norwich wall," but it generally encircles the southern half of the town at about that distance, from west to east, where it receives the Wensum, just below the city to the east. On Saxton's map it appears to touch the city. The Yare is described by Camden as "Ruffo pisce admodum fecundus" (1590, Norfolk, p. 374). In Holland's version of 1610 this phrase is expanded into a description of the ruff, as a kind of perch, "much commended for holsomnesse; and for eating tender & short" (Norfolk, p. 476). That Spenser was an angler and curious about varieties of fish none of his readers can doubt. The *New English Dictionary* records the form "ruffin" as "obs. rare," and the line in Spenser is the first of only two quotations.

xxxiv. OSGOOD (pp. 80-2). This general description of the Ouse is illustrated by any map. The tributaries, however, offer some difficulty. The Cle, or Clee in Holinshed, is the modern Ouzel or Lovat, as appears by his description (1. 173): "This river riseth in the verie confines betweene Buckingham and Bedfordshires, not farre from Whippesnade [modern Whipsnade on the heights three miles south of Dunstable], and going on toward the northwest, by Eaton [Eaton Bray?] and Laiton [Leighton Buzzard], it commeth to Linchlade [Linslade], where it entreth whollie into Buckinghamshire, and so goeth on by Hammond [Stoke Hammond], Brickle [Brickhill, Great and Little], Fennie Stratford, Simpson, Walton, and Middleton [Milton Keynes], . . . and so goeth on till it meet with the Ouze neere unto Newport [Newport Pagnell]."

The Were is the modern Tove, which joins the Ouze from the northwest, near Stony Stratford and Wolverton, some five or six miles above the Ouzel. "Here," says Holinshed (1. 173), "the Ouze meeteth with a water (called, as Leland con-

jectureth, the Vere or Were) on the left hand, as you go downewards, that commeth betweene Wedon [Weedon Lois] and Wexenham [Wappenham?] in Northamptonshire, and goeth by Towcester, and Alderton, and not farre from Wolverton and Haversham into the foresaid Ouze, which goeth also from hence to Newport-paganell." Then follows the account of the Clee.

The Grant is, of course, the modern Granta or Cam, flowing through Cambridge. As you go upstream, about three miles south of Cambridge, and nearly a mile above Grantchester, the river is divided: one branch (a) comes from Ashwell and the southwest, and on modern maps is named the Cam or Rhee; another comes from the southeast, which two or three miles above, near Stapleford, is again divided, one branch (b) flowing from Great Chesterford and the south, and now named on some maps Cam, on others Granta; the other branch (c) flowing from Linton and the southeast, and now named Granta. Below the junction where all these streams are united in one, the river is the Cam or Granta until after passing Cambridge, when it is simply the Cam. In Holinshed (1. 173-5) the name Cam does not occur; (a) is called the Rhee or Barrington Water, (b) the Granta, and (c) the Babren. As Harrison, author of the description in Holinshed, had studied at Cambridge, and by his own statement (1. 174) had viewed this region at least in part, and as Spenser from his days at Cambridge was likely to know it as well as any part of England, it is fairly safe to infer that by the Grant he meant (b) the southerly branch. Yet his statements grow careless in the last lines of the stanza.

In Holinshed the Granta is traced in its course among the colleges through Cambridge, "receiving by and by the Stoure, or Sture (at whose bridge the most famous mart in England is yearlie holden and kept)" (1. 174). This is the famous Stourbridge Fair, on the lower side of Cambridge. But the little Stour, tiniest of all Spenser's rivers, seems now to be lost in the ditches.

The Rowne is a mystery; it is mentioned in neither Holinshed nor Camden, nor in any of the books or maps of the time that I have seen. I suspect that "Rowne" is a misprint for "Downe," which might easily have been made by the printer to avoid what looked to him like an identical rhyme. Such rhymes, however, are not infrequent in Spenser. [See note on *Epithalamion* 34.] The Downe, or Dune, is, by the description in Holinshed (1. 175), clearly the Little Ouse, which rises in Suffolk in the same source as the Waveney, but flows west, while the Waveney flows east. It meets the Ouse more than twenty miles below Cambridge. "The Dune," writes Harrison, "goeth first of all by Feltham [Thelnetham?], then to Hopton, & to Kinets hall [Knettishall]," thence on to Euston, receiving various tributaries. "From hence also they hasten to Downeham," that is, Santon Downham, clearly marked "Downeham" on Saxton's map, between Thetford and Brandon, and so through the fens to its mouth.

Spenser's "thence" in line 6 is careless, as one, and probably two, of the rivers mentioned are below Cambridge. Furthermore, he speaks of the Ouse as if it passed Cambridge, as well as Huntington. For the moment he implies that the name Ouse covered not only the main river, but the whole system.

The reference to Cambridge, like that in stanza 26, is altogether in the spirit of Camden, who pauses in his description to glorify the town and the university. His words are in one or two details close to Spenser's: "Cis pontem, ubi urbis pars longe maxima jacet, platearum descriptione, templorum frequentia et quatuordecim pulcherrimis Musarum sacrariis, sive Collegiis omnia nitent, in quibus eruditissimi

virī magno numero aluntur"; cf. Spenser's "With many a gentle muse, and many a learned wit"; "maximarumque artium scientia, et linguarum cognitio ita florent, ut literarum, religionis, et totius doctrinæ fontes jure optimo censeantur, qui ecclesiæ et Reipub. hortos salutaribus aquis suavissime irrorant" (1590, p. 384).

7. CHURCH. Spenser was of Pembroke-Hall. Alma Mater (gracious Mother) is a title given to the University of Cambridge.

xxxv. 1-6. WARTON (2. 203). Holland is the maritime part of Lincolnshire, where the river Welland flows. By the "old sawes" the poet hints at a prophesy of Merlin, mentioned and explained by Twyne (*Antiq. Acad. Oxon. Apolog.*, Oxon., ed. 1608, 2. 150 ff.):

Doctrinae studium quod nunc viget ad Vada Boum,
Ante finem sæcli, celebrabitur ad Vada Saxi.

Vada Boum, i. e. Oxenford, or Oxford; Vada Saxi, i. e. Staneford, or Stamford.

UPTON. "Fatal," i. e. appointed by the Fates to some end or purpose. So Ovid, *Met.* 15. 54, "Fatalia fluminis ora." This passage has been explained by Anthony Wood, *Histor. et Antiq. Oxon.*, p. 165, "old saws." . . . But this is a trite subject. See Cambd., *Brit.* [ed. 1753], p. 555, and Drayton's *Polyolb.* [ed. 1613], p. 123, with Selden's notes: or Selden's *Works* 3. 1784. Compare 2. 10. 26. [See note in Book II, p. 314.]

OSGOOD (p. 83). The material for this stanza is found in neither Camden or Holinshed. The prophecy that the Welland would drown that part of Norfolk called Holland I have not found in any earlier writer. Camden records the founding of a university at Stamford in the reign of Edward III (1333). Thither the northern students at Oxford migrated, but returned at the command of a royal proclamation, and so ended the University of Stamford (1590, Lincolnshire, pp. 423-4; 1610, p. 533). . . . Though Upton calls the subject "trite," he mentions no possible source of Spenser's information. It may have seemed trite because it figured in the long controversy for seniority. Spenser, who was not without interest in the dispute, may have read in John Caius' *De Antiquitate Cantabrigiæ Academiæ*, London, 1568: "Non excidit vestris animis (scio) diu fuisse in discrimine vestram Academiam, & longa persuasione atque metu partim vaticinii, quod fatidico quodam carmine Robertus Talbotus, antiquarius Oxoniensis, libro suo peramplum de versibus antiquis, cui inscriptionem fecit satis familiarem, aurum ex stercore, titulo de ænigmaticis & prophetiis, sic expressit:

Hoc magnum studium, quod nunc est ad vada boum,
Tempore venturo celebrabitur ad vada Saxi:

partim rei gestæ quoque exemplo, quod quidam ex Oxoniensibus, Oxonium deserentes, . . . multos secum Oxoniensis scholæ Stamfordiam abduxere, quibus eo loci prælegerunt. Hinc expectatum continuo est, ut, ex dissoluta vestra Academia, Stamfordiensis resurgeret." (Quoted here from Hearne's edition in his *Thomæ Cuii Vindiciæ*, 2 vols., 1730, 1. 254. Talbot's work is still in manuscript, according to D. N. B. The prophecy seems to have been adapted from lines in Alexander Neckam's *De Naturis Rerum*, cap. 174, ed. T. Wright, Rolls Series, no. 34: "Juxta vaticinium etiam Merlini, viguit ad Vada Boum Sapientia tempore suo ad Hiberniæ partes transitura." Cf. the *Animadversiones* of Thomas Caius, who

defends the seniority of Oxford—Hearne, *T. Caii Vindiciæ*, 2. 337. Brian Twyne, in his *Antiquitatis Academiæ Oxoniensis Apologia*, Oxford, 1608, reviews the "trite" subject, Bk. 2, pp. 148-50. He cites Neckam's words, and then a sermon on the text Prov. 9. 1, doubtfully ascribed to Bonaventura—"in sermone scholastico Theologicæ facultatis in studio Parisiensi"—which in turn cites Rabanus and a "vita Dionysii Aeropagitæ" to the effect that "secundum vaticinium Merlini vigeant studia in Anglia tempore suo ad partes Hybernæ transitura *ad vada saxa*"—italics mine. I do not find this in Rabanus or any *vita* of Dionysius, or among the *Sermones* of Bonaventura, authentic or doubtful. Whatever "*ad vada saxa*" means, it is evident that under the influence of the migration to Stamford in Edward III's reign, the statement of Neckam is undergoing revision, since Twyne says, p. 150: "Præter illud vero, est et aliud, Merlinii nomen præ se ferens existimatur, de translatione literarum Oxoniensium ab Oxonia Stanfordiam, usque vaticinium; quod sic habet:

Doctrinæ studium, quod nunc viget ad vada Boum
Tempore venturo (vel ut alii recitant)
Ante finem Sæcli, celebrabitur ad vada Saxi."

But Twyne suspects that it is not a genuine prophecy of Merlin, as it is found in no ancient or trustworthy author. It is clear, however, that it could not have escaped Spenser in his antiquarian reading or conversation.)

EDITOR. Selden, in the passage cited by Upton, quotes Merlin's prophecy and refers to this stanza in Spenser.

7-9. OSGOOD (pp. 84-5). The well-known course of the Nene is described in detail in Holinshed from its source above Northampton to Peterborough, Wisbech, and its mouth in the Wash. Harrison speaks of its dissipation into many branches "among the fennes and meadowes, not possible almost to be numbred" (1. 172), thus sliding softly down, as Spenser has it.

In Holinshed the "bounteous Trent" is "one of the most excellent rivers in the land, not onlie for store of samon, sturgeon, and sundrie other kinds of delicate fish wherewith it dooth abound, but also for that it is increased with so manie waters, as for that onelie cause it may be compared either with the Ouze or Saverne" (1. 162). Spenser's intimation of the meaning of the name is obvious, but may have been suggested to him by Camden: "The river Trent, in the old English-Saxon tongue Treonta (which some Antiquaries of small note and account have called *Triginta* in *Latine*, for the affinity of the French word *Trent* that signifieth that number *Triginta*, that is, *Thirty*)" (Nottinghamshire, p. 547). He adds that "pisces Trenta large suppeditat" (1590, p. 436), with an old verse—"Limpida sylva [Sherwood] focum, Triginta dat mihi piscem."

7. TODD. "downe softly slid" So, in Tho. Campion's "Himne in praise of Neptune," printed in Davidson's *Poet. Rhapsodie*, ed. 1611, p. 183:

To whom the riuers tribute pay,
Downe the high mountaines sliding.

[Cf. 29. 6 and TODD's note above.]

8-9. CHURCH. So Milton, *At a Vacation Exercise* 93-4:

Or Trent, who like some earth-born giant spreads
His thirty Arms along th'indented meads.

MARIA MERTEN (*Michael Draytons "Poly-Olbion" im Rahmen der Englischen Renaissance*, p. 24) cites Drayton's *Polyolbion*, song 12:

Which thirty does import . . .
There should be found in her, of Fishes thirty kind,
And thirty several Streames from many a sundry way
Unto her greatness should then watry tribute pay.

xxxvi. 1-5. OSGOOD (p. 85). The Tyne in the old authors is called the South Tyne throughout its course. Camden says that, as it turns eastward from Bellister Castle, near Fetherston Haugh, it "runneth directly forward with the *Wall*, which is in no place three miles distant" (Northumberland, p. 799; cf. 646). Camden, in discussing the origin of the wall, says that Severus is shown to have been the builder by its "Britannicum nomen Gual Sever" (1590, *Picts Wall*, p. 643). Saxton's map shows the wall following the Tyne, and marks it "Pictes wal" and "Vallum Severi." But Spenser's information may be drawn also from Holinshed: "After his time [Hadrian's] Severus the emperour comming againe into this Ile (where he had served before in repression of the tumults here begun, after the death of Lucius) amongst other things he made another wall (but of stone) betweene eightie and a hundred miles from the first, & of thirtie two miles in length, reaching on both sides also to the sea, of whome the Britons called it S. Murseveri, or Gwall Severi, that is, The wall of Severus, or Severus dale, which later indureth untill these daies in fresh memorie, by reason of the ruines & square stones there oft found, whose inscriptions declare the authors of that worke" (1. 214). "Brazen" in Spenser would not contradict Harrison's statement that the wall was of stone. It is a favorite word of the poet, often meaning little more than "strong, impregnable." A long list of illustrations may be found in the concordance. [See notes on 6. 17. 1.]

1-2. UPTON. Meaning the famous Picts wall, called by the Britons Gaul-Sever, or Mur-Sever: i. e. the wall of Severus, built across the island from Solway Frith to Tinmouth. Concerning this famous wall, if the reader wants any farther knowledge, I refer him to the late edition [1753] of Cambden's *Britan.*, p. 1043, and to Gordon's *Itinerarium Septentrionale*. "Brazen" in the poetick stile, means firm and strong; and so Homer often uses it: in the same sense Aeolus' island was surrounded with walls of brass, *Od.* 10. 4. Both Homer and Spenser call the heavens brazen, from their firmness and stability.

6-9. OSGOOD (p. 86). What Spenser says of the Tweed seems to reflect the words in Holinshed concerning the Humber (1. 157): "This river in old time parted Lhoegres or England from Albania, which was the portion of Alban-actus, the yongest sonne of Brute. But since that time the limits of Lhoegres have beene so enlarged, first by the prowesse of the Romans, then by the conquests of the English, that at this present daie the Twede on the one side, & the Solve on the other, be taken for the principall bounds betweene us and those of Scotland."

The course of the Eden is followed in detail by Harrison. Camden says: "For, *Eden*, that notable river, which wandereth through Westmoreland and the inner partes of this shire, powreth forth into it [the Solway] a mighty masse of water, having not yet forgotten, what a doe it had to passe away strugling and wrestling as it did, among the carcasses of freebutters, lying dead in it on heapes, in the yeere

of salvation 1216, when it swallowed them up loden with booties out of England, and so buried that rable of robbers under his waves" (Cumberland, p. 776). He has more to say of the border troubles in connection with the Eden's neighbors, Esk, Leven, and Kirsop.

6-7. CHURCH. I. e. betwixt England and Scotland. See *F. Q.* 2. 10. 14. 4.

xxxvii. OSGOOD (pp. 86-7). Spenser here groups various tributaries of the Ouse in Yorkshire, which is thus properly "the most of might." They converge, flowing from the North and the West Riding and from the southwest. Beginning from the north they are the Swale, the Ure, which unite to form the Ouse, the Skell, which is a tributary of the Ure, the Nidd, and the Wharf. The poet observes no order in naming them. As for "still" Ure, Camden speaks of "*Ure*, which now [in its lower parts] is called *Ouse*, flowing with a gentle streame from the North part Southward" (p. 701). "*Swift Werfe*" so appears in Camden, who calls it "*This Wherf or Wharf*, in the English Saxons language *Guerf*. . . . If a man should thinke the name to be wrested from the word *Guer*, which in British signifieth *Swift and Violent*, verily, the nature of that river concurrerth with his opinion; For he runneth with a swift and speedy streame, making a great noise as hee goeth, as if he were froward, stubborne, and angry" (Yorkshire, pp. 696-7). Camden complains of its dangers, especially in summer, which he learned at his peril when his horse once nearly lost his footing in the swift current. "*High*" Swale he describes as "*magno aquarum assultu influentem*" (1590, Richmondshire, p. 595), and says: "*Swale rusheth rather than runneth as I have said with fooming waters, meeting here and there with rockes, whereby his streame is interrupted and broken*" (1610, Richmondshire, p. 730). The other epithets—of the Nidd and the Skell—may easily have been inferred by Spenser from the nature of the country through which the streams are described as flowing. Their courses are in each instance traced by Harrison.

xxxviii. OSGOOD (pp. 87-8). The poet continues [from 30. 7] the story about king Humber, to the effect that Locrinus, son of Brutus, avenged the death of the six knights, and drove him into the river, where he was drowned; whence its name, as well as its stormy character. A part of this story of the Humber is in Holinshed (1. 156-7): "*Certes it is a noble arme of the sea, and although it be properlie to be called Ouze or Ocellus, . . . yet are we contented to call it Humber of Humbrus or Umar, a king of the Scithians, who invaded this Ile in the time of Locrinus, thinking to make himselfe monarch of the same. But as God hath from time to time singularlie provided for the benefit of Britaine, so in this businesse it came to passe, that Humber was put to flight, his men slaine: and furthermore, whilst he attempted to save himselfe by hasting to his ships (such was the prease of his nobilitie that followed him into his owne vessell, and the rage of weather which hastened on his fatall daie) that both he and they were drowned together in that arme. And this is the onelie cause wherefore it hath beene called Humber, as our writers saie; and whereof I find these verses:*

Dum fugit obstat ei flumen submergitur illic,
Deque suo tribuit nomine nomen aquæ."

But the "antique father" who tells the story of the six slain knights, children of a nymph, who gave their names to the six rivers, I have not found. The texture of

that part of the story is true Spenserian, and the poet very likely invented it. His insistence upon the stormy character of the Humber, both here and in 30. 7, may not improbably arise from his recollection of Greek *θύελλος*, "storm."

xxxix. 1-2. OSGOOD (p. 88). Of the first of these Harrison says (1. 145): "I came to a notable river called the Lune or Loine, . . . and giveth name to Lancaster, Lonestaster, or Lunecaster." Camden also writes: "Lone having passed on some few miles from hence, commeth within sight of Lancaster, standing on his South banke, the cheife towne of this region [county]: which the inhabitants more truly call Loncaster, as the Scots also, who name it Loncastell of the River Lone" (Lancashire, p. 754). The stream descends from the hills of Westmoreland to its mouth just below Lancaster. Camden describes it as flowing southward in "a channell now broad, now narrow with many a reach in and out hindring his streame" (Lancashire, p. 753). It abounds in salmon, "which because they delight in cleere water and especially in shallow places that are sandy, come up thick together," etc.

3-4. UPTON. 'Tis called Gods water and divine water. See Cambden [ed. 1753], p. 664. Milton calls it [*At a Vacation Exercise* 98], "ancient hallowed Dee." And in his *Lycidas* [55], "Nor yet where Deva spreads her wizard stream," which expression Milton had I believe from Drayton: see his *Polyolbion* [ed. 1613], p. 172. Dee had its name "Divine" perhaps from the Romans, among whom rivers were sacred, and received often divine honours. Hence those epithets "Fons Sacer," "Fluvii divini," etc., both in their poets, and in their inscriptions.

CHURCH. Selden (Drayton's *Polyolb.*, [ed. 1613] p. 121): "Chester upon Dee was so naturally a Meere between Wales and England, that, by apparent change of its channel towards either side, superstitious judgment was used to be given of the successe in the following yeare's battels of both Nations; whence perhaps came it to be called Holy Dee." [See the quotation from Selden in the Editor's note on 6. 5-6 above.]

TODD. Aubrey (*Miscell.*, ed. 1696, ch. 17, p. 142), speaking of Corps-candles in Wales, relates that "when any Christian is drowned in the river Dee, there will appear over the water, where the corps is, a light, by which means they do find the body; and it is therefore called the holy Dee!"

OSGOOD (p. 88). Spenser's lines on the Dee may well have been based upon his reading of Camden: "The river *Dee*, called in Latin *Deva*, in British *Dyffyr-dwy*, that is, the water of the *Dwy*, . . . for *Dwy* in their tongue signifieth *Two*. Yet others, . . . interpret it *Black-water*, others againe, Gods-water, or *Divine water*" (Cheshire, p. 602). Camden combats the last explanation, though he admits the ancient British custom of regarding rivers as sacred. Spenser, however, accepts it, as being to him more easily explicable (as from Lat. "divus") and interesting. Camden's account of the river brings it to Chester, of which city he gives a detailed description (pp. 604 ff.).

5-8. OSGOOD (p. 89). For the Conway in North Wales, Spenser depends upon Camden, who describes it as "breeding certaine shellfishes, which being conceived of an heavenly deaw, bring forth pearles" (Carnarvonshire, p. 669).

The Lindus is the modern Witham of Lincolnshire, which flows generally north

past Grantham, eastward past Lincoln, and southeast to Boston and the Wash. Spenser's description seems to echo Harrison's: "Now come I to the course of the Witham, a famous river, whereof goeth the biword, frequented of old, and also of Ancolme, which I before described:

Ancolme ele, and Witham pike,
Search all England and find not the like.

Leland calleth it Lindis, diverse the Rhe, and I have read all these names my selfe; and thereto that the Lincolneshire men were called in old time Coritani and their head citie Lindus, Lindon and Lindocollinum" (1. 169). Again Holinshed makes Lindum and Lindodunum the old names of Lincoln (1. 320). Camden mentions but discredits the derivation of Lincoln from Lindus (p. 328).

xl ff. F. F. COVINGTON (SP 22. 222-4) thinks that Spenser may have known in MS and used Alexander Neckam's (1157-1217) account of the Irish rivers in his *De Laudibus Divinae Sapientiae* (Rolls Series, no. 34, ed. Thomas Wright, 1863, pp. 416-7). In the third "Distinctio," Neckam names the chief rivers of the world, among them those of England and Ireland. All of Neckam's rivers except one are included in Spenser's list, though Spenser has more than twice the number of Neckam. Camden quotes from Neckam in the 1590 edition of his *Britannia*, and Mr. Covington thinks that if Spenser did not read the account in MS, he could have read a part of it in Camden.

xli-xliv. JOYCE (p. 316). It ought to be remarked how agreeably the poet relieves the dryness of a mere catalogue by his happy selection of short descriptive epithets, which exhibit such a variety that no two of them are alike, and describe the several streams with great force and truthfulness.

xli. 1. JOYCE (p. 316). The manner in which the Liffey is characterised—"rolling downe the lea"—is extremely just and natural; for this river, after bursting from the high lands of Wicklow through the haunted gorge of Pollaphuca, flows for more than half its course through the levellest lea land in all Ireland, the plains of Kildare, where its banks are a continued succession of verdant meadows and smiling pasture-lands. This was the old plain of Moy-Lifè, celebrated in ancient Irish writings, whose name is now remembered only in connection with the river—the Aven-Liffey, or Anna-Liffey, as it used to be called in times not very long past—that is, the river ("aven") of the plain of Lifè.

2. JOYCE (pp. 316, 324-5). In "the sandy Slane," the poet touches off the most obvious feature of the river Slaney. Geologists tell us that the bed of the river was once a fiord, when the sea was higher than it is now—long before the Milesian Celt contended with Anglo-Norman, Dane, or magic-skilled Dedannan; and during this primeval period the tide deposited at the bottom of the long valley great beds of sand and gravel, through which, when the sea retired to its present level, the stream cut its channel. The river is characteristically sandy in its whole length; from Stratford-on-Slaney to Wexford town there is scarce a rock sufficient to raise a ripple; its fords are all along formed of sand and gravel, and it flows into the sea below Wexford through a wide waste of sand. . . .

Although I have made a very diligent search in every available direction, I have failed to discover the river Spenser meant by "The stony Aubrian," the only one

in his whole catalogue that remains unidentified. The first syllable is probably the common Irish word "abh" (pronounced "aw" or "ow"), signifying river, as we find it in Awbeg, Ownageeragh, Finnow, and many other river names. From the place it occupies in the catalogue, joined with three well-known large rivers—the order in the text being Liffey, Slaney, Aubrian, Shannon—it may be inferred that it is somewhere in South Munster, and that it is itself a considerable river. But, after eliminating from the inquiry all the Munster rivers named here by the poet, I cannot find that any one of those remaining will answer both name and description. The Feale in Kerry, flowing by Abbeyfeale into the Shannon, is a large river, and stony enough in its bed; but I have never heard that it has been called by any name like Aubrian. "The stony Aubrian" is a mystery, and, so far as I am concerned, will, I fear, remain so.

[C. L. FALKINER] (*Edinburgh Review* 201. 179 n.). "Aubrian." May it not be the Owenbrin which flows into Lough Mask, a river certainly known to the Elizabethan captains who soldiered in Connaught and to whom Spenser was certainly indebted for some of his local knowledge? The epithet "stony" is particularly applicable to this river.

T. A. RAHILLY (*Journal of Cork Hist. and Arch. Soc.*, 2nd ser., 22. 49-56) identifies "the stony Aubrian" with the Breanach, a small river which serves, in part, as the boundary between Cork and Kerry. Spenser probably visited it in 1580.

EDITOR. Spenser could have seen this river many times; there is no point in restricting a probable visit to 1580.

PAULINE HENLEY (*Spenser in Ireland*, p. 93). It has been suggested that Spenser means the Urrin in Co. Wexford. (Dr. W. H. Grattan Flood in *C. H. and A. Jour.* 22.) This river is a tributary of the Slaney, and in an Inquisition of August 27th, 1610, Sir Henry Wallop was given the fishing of Slane and Orrin, as belonging to Enniscorthy, a manor which had been at one time in the possession of the poet. The river in its course flows over a rocky stony bed. But even granting that Spenser prefixed the Irish "abha" (river), the identification is not altogether satisfactory. It is, however, most likely that it is somewhere in this south-eastern area, as it is mentioned in the same line as the Slaney. It may have some connection with the Siol Brain, a people formerly settled in the region of the Harbour of the Three Waters (Waterford Harbour), and who gave their name to the barony of Shelburne in Co. Wexford. In Vallancey's *Collectanea*, vol. 3, it is stated that the united stream of the Barrow, Suir and Nore was anciently called after this people, Breoghan or Abhan Braghan, but no authority is given for the statement. If it is correct, then "stony Aubrian" might have been used by Spenser to designate this estuary. Waterford Harbour has an extensive bar about a mile wide, which during the prevalence of southerly gales is covered with large stones.

3-4. JOYCE (p. 317). We may just glance at the Shannon, the Boyne, and the Bann. Spenser's way of designating the first—

The spacious Shenan spreading like a sea—

pictures this great river very vividly to the mind of the reader; for, during its passage from Quilca Mountain in Cavan to Limerick city, it expands into three

great lakes, or inland seas, as they may be called, besides several smaller ones; and below Limerick it opens out into a noble estuary fifty miles long, and so broad that the shores often become lost on the horizon.

The banks of "the pleasant Boyne," from its source in Trinity Well, at the ruined Castle of Carbery in Kildare, to Maiden Tower below Drogheda, present a succession of lovely, quiet, pastoral landscapes, not surpassed by any other river in Ireland.

He is equally correct in "the fishy fruitfull Ban," for this river has always been noted for the abundance and excellence of its trout and salmon. . . .

5-9. JOYCE (pp. 318-321). I will now consider the two rivers, "Swift Awniduff which of the English man is cal'de Blackewater," and "Strong Allo tombling from Slewlogher steep." The former has been set down as the Munster Blackwater, whereas it is really the northern Blackwater, flowing between the counties of Armagh and Derry, and falling into the south-west corner of Lough Neagh; and the latter has been taken to mean the little stream now called the Allo, or Allow, flowing into the Blackwater near Kanturk, in the county of Cork, though Spenser really intended it for the great Blackwater itself. . . .

The Munster Blackwater was never called by the name of Awniduff or Avonduff (black-river). Its Irish name is Avonmore (great river), as we find it in all native authorities, ancient and modern; and this is the name in universal use in the spoken Irish language of the present day. The modern English name Blackwater, therefore, is not a translation, but a new name given by English-speaking people; and it is an appropriate one, for the river is very dark in the early part of its course, partly from the peat bogs of Slieve Lougher, and partly on account of the Duhallow coal district, through which it flows.

But it will be of consequence to remark that the English name in general use in Spenser's time was Broadwater, which is a sufficiently correct translation of Avonmore. . . .

The poet tells us that "strong Allo" flows from Slewlogher, or Slieve Lougher, a wild moorland district lying east of Castle Island in Kerry, which was very much celebrated in ancient Irish writings. This circumstance alone is sufficient to prove that he is speaking of the Blackwater under the name of Allo; for the Blackwater flows directly from Slieve Lougher, rising about five miles above King Williamstown, and running first southward and then eastward towards Mallow. On the other hand the little river now known by the name of Allo is not more than seventeen miles in its whole length; and, to say nothing of the inappropriateness of the term "strong" for such an insignificant stream, it does not flow from or near Slieve Lougher, but on the contrary it is in every part of its course more than twelve miles distant from the nearest part of that mountain.

Dr. Smith was so puzzled at Spenser's "strong Allo tombling from Slewlogher steep" that he was forced to conclude that the poet confounded the rivers Allo and Blackwater. It would be strange indeed if Spenser, who knew so well, and designated with such precision, the features of the other chief streams of Ireland, should confound two rivers in the immediate neighborhood of his own residence; one of them, moreover, being a mere rivulet, and the other a stream of the first magnitude.

Spenser did not, however, as he has done elsewhere, borrow or invent this name

for the river; for it will appear that the Blackwater, or at least a part of it, was at one time known by the name of Allo; and Dr. John O'Donovan came to this conclusion on testimony altogether independent of Spenser; for he does not appear to have been aware of Spenser's designation, or indeed to have considered the subject of Spenser's rivers at all. What led O'Donovan to this opinion was his examination of the name of Mallow, now a well-known town on the Blackwater, which is called in Irish Moy-Allo—that is, the plain or field of the (river) Allo. Now this place could not possibly have got its name from the present river Allo, for it is situated at a point which is fully eleven miles below the junction of this river with the Blackwater. Accordingly O'Donovan writes (*Annals of the Four Masters* 6. 2080): "From this name (Moy-Allo or Mallow) it is evident that the name Allo was anciently applied to that part of the Blackwater lying between Kanturk, where the modern Allo ends, and the town of Mallow." Had this passage of Spenser come under his observation, he would no doubt have quoted it in further proof of his opinion. Whether the name Allo was anciently applied to that part only of the Blackwater lying between Kanturk and Mallow, or to a long portion, or to the whole, I have met with no evidence to show.

But, to put the matter beyond all dispute, we shall bring up Spenser himself as a witness to tell us what he means. In *Colin Clouts Come Home Againe*, he relates how old Father Mole did not wish his daughter (the river) Mulla to wed (the river) Bregog; but,

meaning her much better to preferre,
Did think to match her with the neighbour flood
Which Allo hight, Broadwater called farre;

by which the poet means that the river which was locally known by the name Allo was that called Broadwater by people living at a distance; which decides without any manner of doubt that by "strong Allo" he meant the Broadwater or Blackwater. . . .

After what has been said it will not be necessary to dwell farther on the Awniduff, for the reader will only have to attend to the order in which the rivers are named to be convinced that the Awniduff is intended for the Ulster Blackwater. Beginning at the Liffey, the poet proceeds south and west till he reaches the Shannon; starting next from the Boyne, he goes north and west, naming the rivers in the exact order of position—Boyne, Ban, Awniduff (or Blackwater), Liffar, (or Foyle), and Trowis, curiously enough omitting the Erne: he then returns southwards, and finishes off the stanza with his own two rivers—

Strong Allo tombling from Slewlogher steep,
And Mulla mine whose waves I whilom taught to weep.

6. JOYCE (p. 317). "The Liffar deep" is the Foyle at Lifford in Donegal. It is often called Liffar or Liffer by early Anglo-Irish writers, as by Gough and Camden, and by Spenser himself in his *View of the State of Ireland*:—"Another (garrison) would I put at Castle-Liffer or thereabouts, so as they should have all the passages upon the river to Lough Foyle" (p. 158, ed. 1809). The town of Lifford took its name from the river, a circumstance very usual in Ireland; for in this manner Dublin, Limerick, Galway, Sligo, and many other towns received their names. It may be remarked that this old Anglo-Irish name Liffer represents very correctly the pronunciation of the native name *Leitibbhearr*; and that the insertion

of the "d" at the end belongs to a class of verbal corruptions very common in anglicised Irish names.

7. JOYCE (pp. 317-8). "Sad Trowis that once his people over-ran" is the short river Drowes flowing from Lough Melvin, between the counties of Donegal and Leitrim, into Donegal Bay, which was commonly called Trowis in Spenser's time. This stream is very often mentioned in old Irish records; for, from the earliest period of history and legend to the present day, it has continued to be the boundary line between the two provinces of Ulster and Connaught; and it is no doubt its historical and legendary notoriety that procured for it a place in Spenser's catalogue, for otherwise it is an unimportant stream.

In the words "that once his people over-ran," the poet alludes to an ancient legend accounting for the origin of Lough Melvin, that at a very remote period the river overflowed the land, and turned the valley into a lake. This legend is recorded by several of our old writers, and among others by the Four Masters, who relate that a certain king of Ireland named Melga, who reigned many centuries before the Christian era, was slain in battle; that when his soldiers were digging his grave the waters burst forth from it and overwhelmed both the land and the people; and that the lake formed by this fatal inundation was called by the name of Lough Melga, in memory of the king. . . .

Before parting with this little stream, I wish to make an observation on the word "sad," by which it is designated in the present passage. The reader cannot help observing that the poet's fancy is ever ready to seize on any correspondence—whether real or imaginary—between the names and the characteristic features of the several streams in his catalogue; and this conceit he often embodies in some happy descriptive epithet. I shall have occasion to notice this peculiarity farther on. But, with respect to the name Trowis, it is clear that the poet thought it was an anglicised form of an Irish word of similar sound, which signifies sorrow or sadness ("Truaghas," pronounced Troois), sadness, wretchedness, from "truagh" (troo), sad. The poet's fancy is not correct, for the ancient name of the river is not *Truaghas*, but *Drobhaois* (pronounced drowish), a very different word; and once his fancy had caught up this interpretation he connected the name with the event; so that, supposing him right in his conjecture, his "sad Trowis" in the present passage would be quite as appropriate as "false Bregoge" in *Colin Clouts Come Home Againe*.

9. C. SMITH (*The Ancient and Present State of the County and City of Cork* 2. 264). Here the Awbeg, or Mulla of Spenser, a beautiful river, joins it [the Blackwater]. It takes its rise in a red bog, two miles northwest of the village of Annagh; near which, a rivulet also rises, called Dial, which bends a northern course through this county, runs through that of Limerick, and so to the Shannon; but the Awbeg flowing gently through Annagh bog (being banked in, and beautifully planted, in order to drain the bog, at the expence of the late earl of Egmont) runs south east, and bends its course towards Buttevant, before which, it receives another branch near Ardskeagh. Below Buttevant, it winds away to the east; in its progress, graces the town of Doneraile, and washes Castle-Saffran, and other seats; after which, bending its course due south, it washes Castletown-Roche, and so proceeds to its junction with the Awdmore or Blackwater.

Spenser, in his *Collin Clout's come home again*, gives us the progress of this river, and its junction with the Bregoge; the hint of which story he seems to have taken from that of Acis and Galatea.

UPTON. It would have appeared strange if Spenser had forgotten the Irish rivers: he was now settled in Ireland, in Kilcolman, and through his territories ran the river Mulla, whom he immortalizes in his verses. Compare 7. 6. 40 ff.

xliv-xliii. JOYCE (pp. 321-2). "The three renowned brethren" are the Suir, the Nore, and the Barrow, which the poet describes with more detail in st. 42. It is curious that he personifies them as three *brethren*, and calls them farther on "three faire sons"; whereas by other early English writers, as by Cambrensis, Camden, etc., they are called "the Three Sisters."

The poet makes them all rise in the Slieve Bloom Mountains, which is not correct. The Barrow flows from Slieve Bloom, but the Nore and the Suir take their rise among the Devil's Bit range, south-west of Roscrea, their sources being within two miles of each other, and about twenty-four miles south-west from the source of the Barrow. This error was committed by Giraldus Cambrensis long before him, and is very excusable, for the Devil's Bit mountains may be considered as a continuation southward of the Slieve Bloom range, and were very probably so considered by both Giraldus and Spenser.

The three rivers, after being "long sundred, do at last accord to ioyned in one," in the long valley extending from New Ross to Waterford harbour, which was in old times called *Cumar-na-dtri-nuisce* (pronounced Cummer-na-dree-niska), the valley of the three waters.

The Barrow is, as he truly states, one of the great salmon rivers of Ireland. The Nore "boords" or flows "by faire Kilkenny and Rossepointe," this last place being New Ross in Wexford, which is situated not exactly on the Nore, but at a point nearly two miles below the junction of the Nore with the Barrow. This town was of much more account in old times than it is now; and to distinguish it from Old Ross, four miles east of it, and from Ross Ibercan or Rosbercon, at the Kilkenny side of the river, it was called Rossepointe, or Ross of the Bridge, from a wooden bridge across the Barrow, which in those times was considered a very remarkable structure. . . .

Spenser makes these three rivers the offspring of the great giant Blomius and the nymph Rheüsa; the former being the impersonation of Slieve Bloom, and the latter of the rain falling on the mountains; for Rheüsa means "flowing water," being nothing more than "rheousa," the feminine participle of the Greek verb "rheo," to flow.

In Ireland the historical or legendary personages connected with hills or other features are often magnified through the mists of centuries into giants or supernatural beings; and in this manner it has come to pass that a great many of the hills in every part of the country have special guardian fairies. Most of these were the chiefs of the half-mythical magic-skilled Dedannans; but several were the deified heroes or heroines of the Milesian and other early Irish races, and they lived in splendid palaces, in the interior of green mounds, great cairns, or isolated rocks, which often crown the tops of hills. . . .

The old legend assigned Slieve Bloom to a Milesian chief named Bladh (pronounced Blaw), who reigned there as the guardian genius. Bladh, we are told, was

slain during the Milesian invasion, in a skirmish with the Dedannans near these mountains, which ever after retained his name; for the Irish name of the range, as we find it written in the oldest manuscripts, is *Slieve Bladhma*, the mountain of *Bladh* (*Bladh* making *Bladhma* in the genitive). As *Bladhma* is pronounced Blawma or Bloma, the present name Slieve Bloom is not a great departure from the original pronunciation; and Spenser retained both the sound of the name and the spirit of the popular legend, when he designated the deified Milesian chief as "that great giant Blomius."

[See Appendix, p. 330.]

xlii. UPTON. To understand this description the reader should consult Cambden, [*Britannia*, ed. 1753], p. 1353. Those whom Spenser calls "three fair sons," are in Cambden called "The three sisters": but a poetical metamorphosis allows this change.

xliv. 1. UPTON. Remarkable for its bays. See Cambden, [*Britannia*, ed. 1753], p. 1335.

JOYCE (pp. 322-3). "The wide embayed Mayre" is the Kenmare river and bay in the southwest of Kerry, which were often called Maire by English writers of that period; as, for example, by Norden, who writes in his map "Flu. Maire," and by Boate, who describes it in his *Natural History of Ireland* as "a huge bay called Maure." The name was applied to the bay by English writers only; and they borrowed it from Kenmare by a kind of reverse process, as if "Kenmare" meant the "ken" or head of the estuary of Maire, exactly as Spenser himself formed Mulla from Kilnamulla. . . . The river flowing by Kenmare into the bay is the Roughty; and the original name of the extreme head of the bay, on which the town stands, was *Ceann-Mara*, which was in the first instance applied to the highest point to which the tide ascended in the river, and which signifies "head of the sea."

2. TODD (Credit to J. C. Walker). This river, before it reaches the town of Bandon, flows through a beautiful park; and then, passing through that town and bridge, winds northeast to Innishannen, etc. See Smith's *Hist. of Cork*.

JOYCE (p. 323). "The pleasant Bandon crownd with many a wood," flows altogether through the county of Cork, by the towns of Dunmanway and Bandon, into the sea at Kinsale. It has not quite lost the character given of it by the poet; for though the magnificent woods that clothed all that country in Spenser's time have disappeared, yet, along nearly the whole course of the river, there are numerous castles, mansions, and villas, all surrounded with pleasant plantations, which crown the banks on either side.

EDITOR. One of these castles was Kilbeg, the home of William Wiseman, the husband of Spenser's daughter Catharine. The ruins are still standing on the north bank half-way between Bandon and Innishannon.

3-4. JOYCE (p. 323). In "The spreading Lee," the poet alludes to the great expansion of the river Lee below Cork, which forms the noble harbour in which Queenstown is situated. At Cork the river divides into branches a little above the city, near the Mardyke, which join again near the modern City Park at the east, forming an oval-shaped island, two miles long. In Spenser's time the city

was confined chiefly to the island; but in later years it has extended across the river at both sides far beyond the original boundaries.

5. JOYCE (pp. 323-4). "Baleful Oure late stained with English blood," is the Avonbeg in the county Wicklow, which flows through Glenmalure, and joins the Avonmore at "The Meeting of the Waters." As this river has never before been identified, and as it is an excellent example of how the poet himself, even when he is using fictitious names, generally supplies, in his short descriptions, the means of discovering the exact places he is writing about, it will be worth while to unfold, one by one, the steps that have led to its identification.

The words "late stained with English blood" must refer to a battle of some consequence in which the English were defeated and suffered loss, and which was still fresh in recollection, when this passage was written. Looking back from the year 1590, which, we may assume, was the year, or very near it, when the fourth booke of the *Faerie Queene* was written, we find two battles, and only two, in which the English were defeated, that might then be called "late." The first was fought in 1579 at a place called Gortnatubrid, in the south of the county Limerick, where three hundred English soldiers and three officers were killed. Another was fought at Glenmalure in 1580—the very year of Lord Grey's arrival—which was far more serious in its consequences. It will not be necessary to examine the details of the first; for the second is the only action that answers Spenser's words, and it answers them in every particular. The Lord Deputy Grey, marching in that year against the Wicklow clans, pitched his camp on one of the hills over Glenmalure. On August 25 a strong force prepared for action, and advanced incautiously into the recesses of this glen, while the Lord Deputy remained in his camp. They were allowed to proceed without interruption till they reached a narrow part of the defile, when they were suddenly attacked by the Irish on the banks of the little stream—the Avonbeg—and after a short and sharp struggle they were routed in great disorder, leaving behind them dead eight hundred men, including four English officers, Sir Peter Carew, and Colonels Moor, Cosby, and Audley.

So far the river bears out the description, "late stained with English blood"; and it is important to remark that this defeat was all the more disastrous in Spenser's eyes, and he would be the more likely to retain a vivid memory of it, as it was his own master, Lord Grey, that was concerned in it.

Let us now consider the name "baleful Oure." I have elsewhere observed that the poet often bestows fictitious names, generally borrowed from some neighbouring features, of which several examples are given in the course of this paper: Arlo Hill, from the Glen of Arlo; Mulla from Kilnemulla; and from this again Mole, Molanna, and Armulla. So here also: "Oure" is merely the last syllable of Glenmalure, or Glenmalour, as he himself calls it in his *View of the State of Ireland*.

And as to the word "baleful," the origin of this is very clear. [Joyce here points out instances of Spenser's habit of etymologizing proper names: Stour (see note), Wylibourne, and Mole (32, see note); Trent (35); "sad Trowis" (47. 1, see note); "Tygris fierce" (20. 9); "false Bregog" (7. 6. 40. 4, see note); "and several others."] He does the same in the case before us, using "baleful" as if it were an equivalent for "mal"; for the river "Mal-oure" was baleful, not only in the disastrous memory connected with it, but even in its very name. The reader will observe that here the same sort of fancy passed through the poet's mind as in

the case of Mulla . . . ; in other words, he thought, or assumed, that the name of the river was Oure or Maloure, and that it gave name to Glenmalure.

The Glenmalure river or Avonbeg comes also into its natural place in the catalogue; for starting from the Maire, and proceeding along the coast, east and north, the very next important river, not already named, after the Maire, the Bandon, and the Lee, is the one in question, the Avonbeg or Ovoca.

xlx-xlvi. OSGOOD (pp. 89-90). Her hair fell loose over her shoulders to her waist, "as a new spring," and down upon it from her flowery chaplet ran drops of dew. Similarly appears the bride Thame in the old poem in Camden (Oxfordshire, p. 385):

Utque fluit, crines madidos in terga repellit,
Reddit et undanti legem formamque capillo.

Harrison writes: "Next unto the Thames we have the Midwaie water, whereof I find two descriptions, the first beginneth thus. The Midwaie water is called in Latine Medevia (as some write) because the course thereof is midwaie in a manner between London and . . . Canturburie" (1. 90).

xlvi. UPTON. 'Tis usual for Spenser, the more easily to bring in his jingling rhymes, to omitt a letter, by a rhetorical figure. This I shall prove by many instances. "Adore" is for "Adorne." [Upton cites these instances—all rhyme words: 1. 5. 12. 6; 3. 4. 37. 4; 3. 4. 42. 6; 3. 10. 54. 8; 4. 1. 12. 7; 4. 3. 21. 7; 4. 8. 45. 9; 5. 2. 26. 7; 5. 4. 37. 7; 5. 11. 5. 8-9; 6. 3. 1. 9; 6. 8. 40. 9; 6. 9. 32. 9; 6. 12. 17. 2.]

xlvii. UPTON. See Drayton's *Polyolb.*, [ed. 1613], p. 285.

1-6. OSGOOD (pp. 90-1). The Medway, as appears on any map, rises in Surrey, but soon enters Kent, and flows in a direction a little north of east to Yalding. There it takes a more northerly course towards its estuary and the Thames. The "Theise," so spelled in Holinshed, is, of course, the Teise, which approaches the Medway from Goudhurst and the south, and meets it at Yalding. Almost at the same point it is joined by the river Beult, which comes from a southeasterly direction. Thus Holinshed: "From thence also, and not farre from Yalling [Yalding] it receiveth the Theise (a pretie streame that ariseth about Theise Hirst [Ticehurst]) & afterward the Gran or Crane, which having his head not farre from Cranbrooke, and meeting with sundrie other rivelets by the waie," etc. (1. 90). This identifies the Crane with the Beult up as far as Headcorn, about ten miles, and then with the branch now called Hammer Stream, coming northeast from Cranbrook. The name Beult now continues up the main stream towards the southeast to its source not far southwest of Ashford. (Further proof appears in Harrison's more detailed account of the Theise and the Crane, pp. 90-1.)

The particular office of upholding the bride's train which fell to the Theise and the Crane may have been suggested to the poet while looking at a map. There the Medway seems to the fanciful eye to be curiously trailing that part of her course from her source to Yalding, where she stands more erect towards the north. These two handmaids attend her just at this point, and seem to help uphold her train.

6. See UPTON's note on 11. 11. 8 above.

7-9. OSGOOD (pp. 91-2). The "pages twaine," the Doune and the Frith, give some difficulty. Harrison says of the Medway: "It hasteth to Pensherst, and there carrieth withall the Eden, that commeth from Lingfield parke. After this it goeth to the southeast part of Kent, and taketh with it the Frith or Firth, on the northwest side, and an other little streame that commeth from the hilles betweene Pevenburie and Horsemon on the southeast" (1. 90). Spenser's words seem to imply that the streams are small, well paired, and that they reach the Medway above the Teise and the Crane. The Frith, by Harrison's brief account, might be one of several little streams coming in from the northwest in the neighborhood of Tonbridge. One of these rises in Frith Wood, at Dene Park, a mile or more west of the hamlet of North Frith. Spenser's Frith may, however, be the river Shode, a brook flowing south from Wrotham, with its mouth near East Peckham, just above Yalding. The stream from the hills between Pembury and Horsmonden to the southwest (there is no stream in this region from the southeast before we reach the Teise and the Beult) has no name on the modern maps, and I have been unable to discover whether it now has one; but in Harrison's description it corresponds most closely with what Spenser calls the Doune. (On Philip Symonson's map of Kent, probably first published in 1576, this stream is marked as coming from the southeast, as Harrison says. Symonson's map is highly praised by Lambarde and later writers, and well deserves praise for its comparative accuracy and fineness of detail. See *An Account of a Map of Kent*, dated 1596, by the Hon. Henry Hannen, in *Archæologia Cantiana* 30. 85-92, with a reproduction of Symonson's map on a reduced scale. On neither Symonson's map nor Saxton's, the only maps of Kent in Spenser's time, are the streams named. Symonson locates and names North Frith. It would therefore seem that Spenser knew the region at first hand, and had personal associations with its streams.)

Penshurst, the home of the Sidneys, is on the Medway above Tonbridge, not more than five or six miles from its upper waters. Is it not likely that Spenser knew these tiny streamlets and "dales of Kent" at first hand, either from his association with Penshurst, whatever that association was, or other occasion of acquaintance with the Kentish country?

Camden, in his account of the Medway, pauses in mentioning Penshurst to glorify at some length the memory of Sir Philip Sidney. Spenser is conspicuously silent. A line or two of allusion would not have disturbed the course of his pageant. Perhaps in the earlier *Epithalamion Thamesis* the Medway had been chosen as the bride, because of its association with Penshurst. Any allusions to Sidney in that poem may have seemed for some reason less appropriate at this later date.

xlviili-li. JORTIN. Spenser follows Hesiod [*Theog.* 243 ff.] Phao and Poris [49. 5-6] are two Nereids that I think I never met elsewhere.

UPTON (*A Letter concerning a new Edition of Spenser's Faerie Queene*, p. 18). The daughters of old Nereus are mentioned by Homer, Hesiod, Virgil, and the mythological writers. Spenser mentions them too, but he kept his eye on Hesiod, where, tho 'tis said that Nereus had fifty daughters: yet in the edition of Hesiod which Spenser used, there was two of the numbers wanting, for *ἵπρω* is mentioned twice, and some other name should be inserted: and Thoe, who has a being in Homer, *Il.* 18. 40, is dwindled down to a meer epithet in Hesiod, *Theog.* 245.

"Light-foote Cymothoe," says Spenser; and mentions not Thoe. But his creative faculty makes two, Phao and Poris, and thus compleats the number. I know the verse in Hesiod may be altered by pointing; and I know too that Thalia is a Nereid in Virgil [*Aen.* 5. 826]: "Nesaeae, Spioque, Thaliaque, Cymodoceque."

But you will give me leave to propose my thoughts: and that is Thalia the Muse, was made a Nereid by a corrupt reading in Hesiod: but the corruption was older than the times of Virgil, and 'tis no wonder the Mythologists should err, when they erred in such good company: for I hardly doubt but Hesiod wrote, Κυμοθήη, Σπειώ τε, Θόη θ', Ἀλλή τε βοώπις.

But as these letters were not all invented in his time, we will suppose they stood thus, KYMOTHÖE ΣΠΕΩ ΤΕ ΘΟΗ ΘΑΛΙΑ ΤΕ ΒΟΩΠΙΣ.

Thus you see not a letter changed. And shall Virgil's authority countenance the old writing? Yet Virgil would not say Thalia: Nor is Thalia mentioned as one of the daughters of Nereus by Apollodorus 1. 2. Pray think not the worse of my modesty for accusing Virgil of a blunder. I can assure you I had rather you accused my learning.

UPTON. To add to the solemnity of this bridale, there came in procession the daughters of Nereus and Doris, called from their father Nereides: whose names are cited in Homer, *Il.* 18. 38 ff.; Virgil, *Georg.* 4. 336 ff.; Hesiod, *Theog.* 240 ff. And by the mythologists Apollodorus, Hyginus, Boccace, Natales Comes, etc.

JOSEPHINE W. BENNETT (*American Journal of Philology* 52. 176-7). The works popularly ascribed to Hesiod were published with a parallel Latin translation, more often than not, in the sixteenth century. In addition to a very faithful parallel Latin version, the Basle editions of Hesiod, published in the middle of the century, included a verse translation of the *Theogony* by Boninus Mombricitus. (He was an early humanist—1424-1482—whose translation of the *Theogony* was first printed at Ferrara in 1474, reprinted in 1490? It was included in the Basle editions of the *Works* of Hesiod, 1542, 1544, 1564, 1574. I quote from the edition of 1542.) In the passage on the Nereids, Mombricitus translates with considerable freedom, changing the order of the names, adding epithets in several cases, and omitting the names of Thoe and Cymatolege. A comparison shows that Spenser follows the order of the names in Mombricitus, rather than that of Hesiod, that in almost every case he reproduces Mombricitus's epithets with remarkable fidelity, and that he also omits Thoe and Cymatolege, inventing Phao and Poris to fill out the number of fifty.

I reproduce the passage from Mombricitus (274-301) . . . :

Eucrate, Thetis, & Proto, Spioque, Saoque,
Eudore, Glauceque procax, hilarisque Galene,
Doto, Dynamene, niueis Eunica lacertis,
Cymothoe, Thalie: quibus addimus Amphitritem,
Pasiheen, Meliten, formosoque ore Pherusan,
Protoque & multos Erato quae cepit amando:
Eulimenen posthac, & quam miramur Agauen,
Dorida, Nesaeen: nec te Galatea reliquit,
Candidiorque comas, faciemque simillima lacti.
Protomedea subit, Panopeque, Acteaque uirgo:
Gignitur Hippothoe formosior, Hipponoëque:

Cymodoce, motas pelago quae temperat undas,
 Ventorumque ipsos facili premit ore tumores.
 His Amphitriten, ulnas quae rore madescit:
 Gignit & Euagoren, & tutam Pontopoream.
 Lysianassa subit: nec deerant, Laomedia,
 Eione, Cymo, pulchraque Halimeda corona.
 Nec te Glauconome, facili laetissima risu:
 Nec te Liagore, nec te Pronæa tacemus:
 Nomen & a multis quae legibus accipit una,
 Polynomen peperit. Subit has Euarna sorores.
 Aspicias, nihil est quod iure reprehendere (*sic!*) possis.
 Aemula naturae est studijs & amabilis aequis:
 Egregiam pariter Psamathen, diuamque Menippen,
 Autonomen, Nesoque parit, iustamque Themisten.
 Addidit Eupompen; & quae gerit una parentis
 Aeterni mentem, sociae Nemertea dicunt.
 Fallor? an hae numero decies sunt quinque sorores?

LOTSPEICH (pp. 89-90). In *Natalis Comes* (8. 6, ed. Lyon, 1602, pp. 833-5) the Nereids are daughters of Nereus and Doris (cf. st. 48. 3-5). He quotes Horace, *Odes* 3. 28. 10, to the effect that they have green hair (cf. st. 48. 2). He next quotes *Il.* 18. 39-49, which Spenser does not seem to have used, and then gives a list of 49 of the 50 names found in *Theog.* 240-264. He omits Thoe, changes Polynoe to Polynome, and has Spio, Eucrate, and Thalia for Hesiod's Speio, Eucrante, and Halia. Spenser follows *Natalis Comes* in all these omissions and changes and in his order is closer to *Natalis Comes* than to Hesiod. Spenser differs from *Natalis Comes*'s list only in omitting Cymatolege, in which he may follow Mombritius, who also leaves out Thoe, and he adds two names not found elsewhere, Phao and Poris.

Spenser has taken the names of the Nereids as self-descriptive and so as representing the multitudinous aspects of the sea. He has not lost this opportunity to indulge his bent for etymology. He has gone far beyond his predecessors in attaching to the names epithets which bring out their meaning. I list the cases in which this etymologizing, independent of sources, seems clearly discernible: "swift Proto" (πρωθέω); "milde Eucrate" (εὐ-κρατέω); "joyous Thalia" (θάλεια); "light-foote Cymothoe" (κύμο-θοή); "sweete Melite" (μελιτώεις); "Phao lilly white" (φάω); "wise Protomedaea" (πρωτο-μήδομαι); "speedy Hippothoe" (θοή); "Pronaea sage" (πρόνον, πρόνοια); "Eione well in age" (perhaps thinking of αἰών); "Liagore, much praised for wise behests" (λεῖος, ἀγορεύω); "Themiste juste" (θεμιστή); "Nemertea, learned well to rule her lust" (νημερτής). [One might add "sweete Eudore" (εὐδωρος), 48. 8; (γαληνός), 48. 9; "proud Dynamene" (δυναμενος), 49. 1; "stout Autone" (αὐτόνοος), 50. 6. See note on 44. 5.]

xlvi. 2. CHURCH. So in his *Prothalamion* [21-2]:

All lovely Daughters of the Flood thereby,
 With goodly greenish locks.

So in Brown's *Pastorals*, Book 2, Song 1:

Yee Mermaides faire,
 That on the shore do plaine

Your sea-greene haire,
As yee in tramels knit your locks
Weepe yee.

xlix. 2. "Amphitrite." Cf. LOTSPEICH's note on 11. 6-9 above.

5. J. W. DRAPER (*PMLA* 47. 102). Phao . . . is derived from light, *φάος*, probably referring to her eyes.

l. 6. LOTSPEICH (p. 51). Of the fifty Nereids . . . , Cymodoce (Cymoent) is the one whom Spenser has developed most and made his own. She steps out of classical literature into Spenser's own story (3. 4. 19 ff.), but at the same time remains the Nereid of myth. [See notes on 3. 4. 19 ff. in Book III, pp. 239-240.]

lii. 8-9. LOTSPEICH (p. 92). When . . . [Spenser] speaks of the nymphs that "all mankind do nourish with their waters clere," he is following a tradition most fully discussed by Natalis Comes 5. 12, to the effect that the nymphs represent the nature of water and thereby a cosmic generative force. Spenser has made particular use of this idea, combined with the idea of the sun as a generative force, in the story of Chrysogone (3. 6. 4-10).

[See LEMMI's note on 2. 1. 55. 4-6 in Book II, pp. 193-4.]

liii. 7. Cf. *F. Q.* 3. 4. 19. 3 and UPTON's note in Book III, p. 240.

CANTO XII

TODD. A few words more may be said of the beautiful allegory of Scudamour's courtship to Amoret; an allegory, to use the words of *The Tatler* [194], "so natural, that it explains itself: in which the persons are very artfully described, and disposed in proper places. The posts assigned to Doubt, Delay, and Danger, are admirable. The Gate of Good Desert has something noble and instructive in it. But, above all, I am most pleased with the beautiful groupe of figures in the corner of the Temple. Among these Womanhood is drawn like what the philosophers call an Universal Nature, and is attended with beautiful representatives of all those virtues that are the ornaments of the Female Sex, considered in its natural perfection and innocence."

The reader will also look back with pleasure to the well-imagined and well-described circumstances of Care himself as well as of his abode. Nor are the gallant deeds of Britomart, the contention for Florimel's Girdle, and the overthrow of Corflambo by Prince Arthur, to be enumerated without acknowledgement to Spenser's happy talents of invention and exhibition.

i-ii. LOTSPEICH (p. 93). A passage from Natalis Comes (8. 1 [ed. Padua, 1637, p. 426]) will illustrate the interpretation of Oceanus which Spenser inherited and used: "Oceanus, qui fluviorum et animantium omnium et Deorum pater vocatus est ab antiquis, . . . quippe cum omnia priusquam oriantur aut intercidant, indigeant humore: sine quo nihil neque corrumpi potest, neque gigni."

i. LOTSPEICH (p. 89). He probably has Natalis Comes 2. 8 [ed. Padua, 1637, p. 89] in mind: "Ingens filiorum Neptuni numerus praeterea, quid nisi maris fertilitas est?"

2. WARTON (2. 15) notes the repetition of the same idea in the stanza immediately preceding (11. 53).

UPTON. He repeats . . . ; that it may dwell on the reader's mind what an endless work he has taken in hand. And this repetition is after the great master of antiquity. See note on *F. Q.* 6. 6. 4.

ii. See Appendix, p. 309.

3-5. SAWTELLE (p. 119). These lines may have been suggested by those from the *Hom. Hymn to Venus* [Congreve's translation, lines 7-8]:

Through pathless air and boundless ocean's space
She rules the feathered kind and finny race.

iii. 6. UPTON. So she is called in 4. 11. 53. But "Cymoent," in 3. 4. 19. Spenser, like the Greek and Latin poets, often varies in the termination of his proper names. The Latins say Geryo and Geryones; Scipio and Scipiades, etc. [See note on 3. 4. 19. 3, in Book III, p. 240.]

iv. UPTON. As I look upon Marinell covertly to mean Lord Howard, Lord High Admiral of England (whom our poet addresses in a copy of verses sent with his *Faery Queen*) so this passage seems to hint that the Lord High Admiral was on his mother's side, descended of the royal family; on his father's "being bred of meer mortal fire," he had no right to royal dignities.

vi-xi. EDITOR (C. G. O.). Stanzas 6 to 8. 5 constitute a traditional "Complaint" made up of the traditional rhetoric and devices (cf. stanza 12. 1). Stanzas 9 to 11 form another. Spenser is fond of inserting "complaints"; see also 3. 4. 55-60; 5. 6. 25; 7. 7. 14 ff. At 4. 8. 4. 3; 4. 8. 12. 2; 4. 9. 6. 1-5 persons utter such complaints, which the poet, however, does not insert at length.

vi. 5. GRACE W. LANDRUM (*PMLA* 41. 541). Cf. Psalms 145. 9. [Cf. *F. Q.* 1. 8. 27. 7.]

ix. 1-2. UPTON. Virgil, *Aen.* 2. [536]: "Dii, si qua est caelo pietas, quae talia curat."

xiii. HEISE (p. 98) cites Ovid, *Heroides* 4. 21 ff.; Chaucer, *Troilus* 1. 218 ff.; Sidney, *Astrophel and Stella*, sonnet 49.

6-9. TODD. It has escaped the ingenious and elegant annotator of *The Lay of Aristotle* in Way's *Fabliaux*, that Spenser has also thus converted the classical image of Cupid bestriding a lion into the image of the wanton god putting a bridle into the mouth of his subject. I may add, that this description appears to have been familiar in Spenser's time; for, among the wooden cuts in which the initial letters of Chapters are placed to *The Heroicall Aduentures of the Knight of the Sea*, ed. 1600, there is one which appears to represent Cupid governing, with a bridle, his vassal, ch. 23, p. 217.

xvii. WARTON (2. 204-5). This comparison has great propriety. There is one not much unlike it in Lucretius (2. 355-360):

At mater virides saltus orbatâ peragrans,
 Linqvit humi pedibus vestigia pressa bisulcis,
 Omnia convisens late loca; si queat unquam
 Conspicere amissum foetum: completque querelis
 Frondiferum nemus adsistens; et crebra revisit
 Ad stabulum, desiderio perfixa iuveni.

The circumstance of the calf fallen into the pit, from whence the mother can only hear him complain, finely heightens this parental distress, and that of her walking round the pit so often, I think, exceeds the "crebra revisit ad stabulum." It may be observed, upon the whole, that the tenderness of Spenser's temper remarkably betrays itself on this occasion.

6-9. UPTON. Spenser does not say (because poetical elegance would not allow him) "Like as a cow whose calfe." However he imitates Ovid, *Fast.* 4. 459:

Ut vitulo mugit sua mater ab ubere raptô,
 Et quaerit faetus per nemus omne suos.

Compare Statius, *Theb.* 6. 186.

xix-xxiv. E. B. FOWLER (*Spenser and the System of Courtly Love*, pp. 39-41). The logical result of the lover's afflictions is illness. Love becomes a disease (cf. Lowes, J. L., "The Lovers Maladye of Heroes," in *MP* 11. 491 ff.)—a malady generally incurable by ordinary treatment. In Chrétien's *Cligès* 646-9 Alexander soliloquizes on his love for Soredamors:

Je sant le mien mal si grevain
 Que ja n'an avrai garison
 Par mecine ne par poison
 Ne par herbe ne par racine.

(Gower, *Confessio Amantis* 8. 3. 2217-8, speaks of

The wofull peine of loves maladie,
 Ayein the which mai no phisique availe.

Cf. *Romance of the Rose* 2643-4; Guillaume de Machaut, *Dit du Vergier*, *Oeuvres*, ed. P. Tarbe, p. 20; and *De Venus la Deesse d'Amor* 117, where love causes bleeding at the nose.) Cf. *F. Q.* 3. 2. 39, 52; 3. 3. 5, 17-8; 3. 5. 43, 48; *Amoretti* 50.

xx. UPTON. Compare with Chaucer, *Knights Tale* 1365 ff. [Cf. Skeat's ed. 497 ff.]

xxii. 6. See LOTSPEICH's note on *F. Q.* 3. 4. 43. 9 in Book III, p. 243.

8-9. E. B. FOWLER (*Spenser and the System of Courtly Love*, p. 55). The code of courtly love enjoined secrecy.

xxvii. 1. See WARTON's note on 2. 10. 9. 6-9 in Book II, pp. 306-7.

xxxiv. 6-9. UPTON. "Winter's tine," or "teen" is Chaucer's expression. See note on 4. 3. 23. 5-9 [see UPTON's note]. This simile is common among the poets; and very near the same as in 5. 12. 13. Compare Ariosto 23. 67 and 32. 108; Tasso 18. 16; Dante, *Inferno* 2. 127-9.

Quale i fioretti dal notturno gielo,
Chinati e chiusi, poi che'l sol gl' imbianca,
Si drizzan tutti aperti in loro stelo.

Buchan., *Epigr.*, lib. 1:

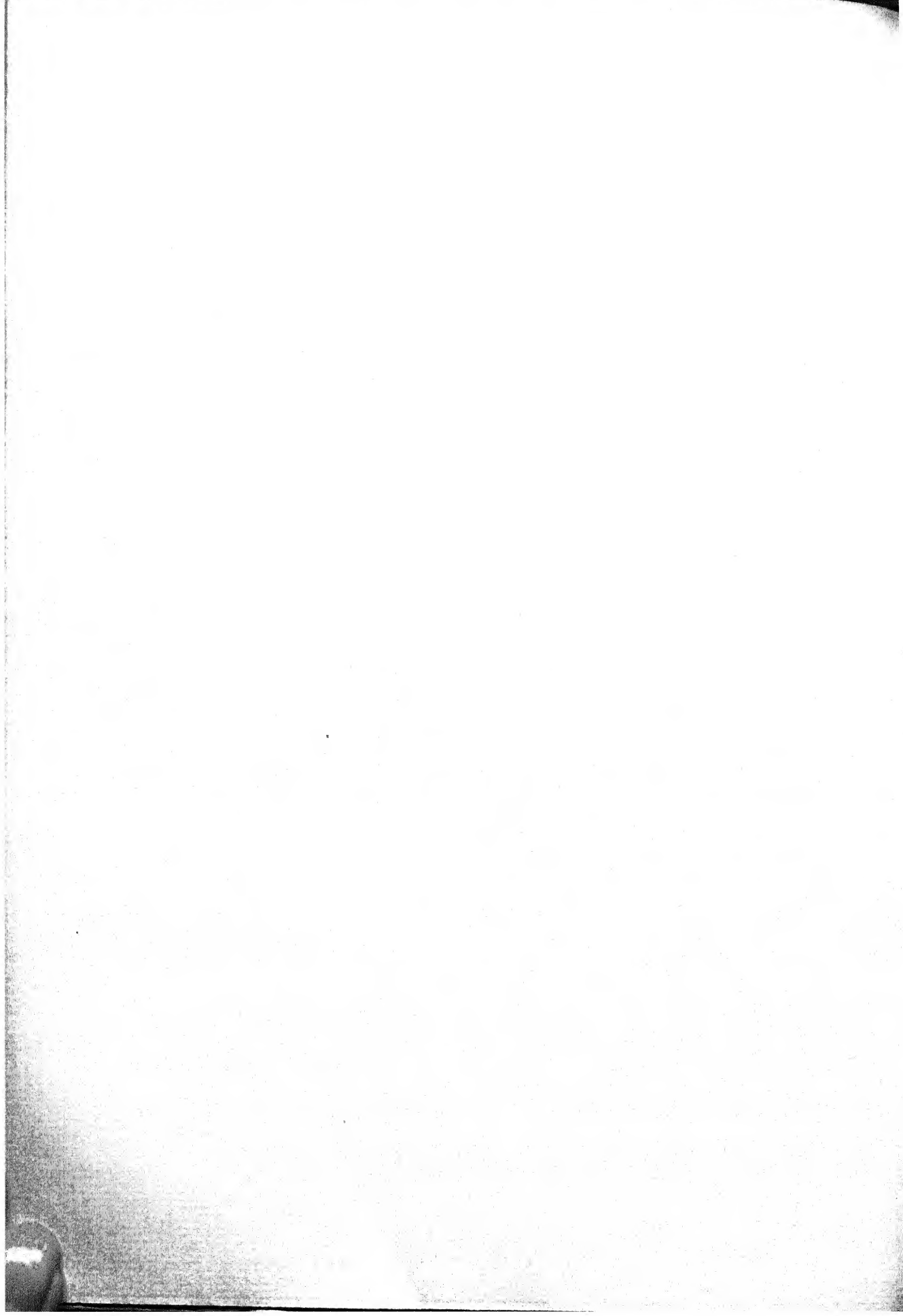
Mens redit, et vigor ignescit; velut herba resurgit,
Cum levis arentem recreat imber humum.

Statius 7. 223:

Ut cum sole malo, tristique rosaria pallent
Usta noto, si clara dies, zephyrique refecit
Aura polum, redit omnis honos, emissaque lucent
Germina, et informes ornat sua gloria virgas.

xxxv. 7-9. See FOWLER's note on 6. 33 above.

9. UPTON. See *F. Q.* 5. 3. 1.



APPENDIX I

THE VIRTUE OF FRIENDSHIP AND THE PLAN OF BOOK FOUR

JOHN UPTON (*Spenser's Faerie Queene* 2. 610-611). Notwithstanding the action of the *Fairy Queen* is simple and uniform:—for what is the action of this poem, but the Briton Prince, seeking Gloriana, whom he saw in a vision? and what is the completion of the action, but his finding whom he sought? yet the several subservient characters, plots, intrigues, tales, combats, tilts, and tournaments, with the like apparatus of Romances, make the story in all its circumstances very extensive and complicated; resembling some ancient and magnificent pile of Gothic architecture, which the eye cannot comprehend in one full view. Therefore to avoid confusion, 'tis requisite that the poet should ever and anon (in the vulgar phrase) wind up his bottoms; his underplots and intrigues should be unravelled from probable consequences; and what belongs to the main action, and more essential parts of the poem, should, as in a well conducted drama, be reserved for the last act. In this respect our poet proceeds with great art and conduct; he clears the way for you, whilst you are getting nearer, in order that you might have a compleat and just view of his poetical building. And in this fourth Book many are the distresses, and many the intrigues, which are happily solved. Thus lovers and friends find at length their fidelity rewarded. But 'tis to be remember'd that love and friendship can subsist only among the good and honest; not among the faithless and disloyal; not among the Paridels and Blandamoures; but among the Scudamores, the Triamonds, and Cambels. 'Tis with these that the young hero (whom Spenser often shows you, as Homer introduces his Achilles, lest you should think him forgotten, though not mentioned for several Cantos) 'Tis, I say, in company with these lovers and friends, that the Briton Prince is to learn what true love and friendship is, that being perfected in all virtues, he may attain to the glory of being worthy of the Fairy Queen.

This Fourth Book differs very remarkably from all the other books: here no new knight comes from the court of the Fairy Queen upon any new adventure or quest: but the poet gives a solution of former distresses and plots, and exhibits the amiableness of friendship and love, and by way of contrast, the deformities of discord and lust.

As no writer equals Spenser in the art of imaging, or bringing objects in their full and fairest view before your eyes, (for you do not read his descriptions, you see them) so in all this kind of painting he claims your attention and admiration. Such for instance in this Book, is the dwelling of Ate, 1. 20. The house of the three fatal sisters, 2. 47. The machinery and interposition of Cambina, 3. 38; the cottage of old Care, the blacksmith, 5. 33; greedy lust, in the character of a salvage, 7. 5; infectious lust, in the character of a giant, whose eyes dart contagious fire, 8. 38. The whole story, which Scudamore tells of his gaining of Amoret (in canto 10) is all wonderful, and full of poetical machinery: and the episode of the marriage of the Thames and Medway is so finely wrought into the poem, as to seem necessary for the solution of the distresses of Florimel, that at length she might be made happy with her long-look'd for Marinell.

KATE M. WARREN (Introduction to her edition of Book IV, pp. ix-xxviii). The strength of this book lies in the very rich poetry of its separate episodes—passages of description, of allegory, of romantic story, of ethical or spiritual reflection; the weakness of it may be chiefly traced to its utter want of form. It is these things we have now to look at, and the last shall be the first spoken of.

There is no artistic unity of any kind to be found in this fourth book. It is as if the poet composed it while under the same reckless mood concerning the shaping of his material as that which held him when he made the third book. In the third book, however, as we have seen, while there is little unity of form the poet's conception of Chastity makes an inner unity, and, in a fashion, keeps the poem together; but the fourth book is a riot of formlessness. It is called the Legend of Friendship, but there is no representative knight to stand for the honour of that virtue, and no great end to be attained by the action of the narrative. There is often only the most arbitrary connection between one incident and another, and sometimes apparently none at all. The account of Cambell and Triamond, for example, in the third canto, might just as well have been placed in the twelfth canto for all the difference it would have made to the story. Neither is there any reason why the union of Marinell and Florimell should not have opened instead of closing the poem as it does. Nor is there any one ethical or spiritual idea running clearly through the different incidents of the book; the poet has a loose conception of "Friendship" underlying his story, as we shall see, but it is never made thoroughly plain to us. Viewed as a whole this book is a piece of patchwork, and it is difficult to believe that Spenser could have felt satisfied with either its thought or its form. It seems as if it may have been pieced together out of fragmentary stories and reflections that he had put by for working up in the future. The very proof-sheets, too, seem to have been treated more carelessly than usual in an age of carelessness concerning matters of the kind. (The sub-title of the poem is wrong; it reads "Cambel and Telamond"—a mistake not corrected until 1758.)

The title of the book, moreover, is misleading, especially to a modern reader. It is the Legend of *Friendship*, while there is comparatively little about friendship to be found in it. It is also, according to the sub-title, the story of "Cambel and Triamond," two knights who only enter into a small part of the action of the book, and are in no way vitally connected with any other story of the poem. They certainly act the part of friends towards each other, but then others in the book do the same. The only way to find an explanation of these things is to look at the meaning which the poet gave to the term "friendship." He did not use it at all exclusively in the sense of a compact of affection between two people—though he does sometimes use it in that sense—but in the sense of "friendliness" or amity, any friendly relationship whatever, from that of the merest goodwill towards a person perhaps unknown to us, up to the affection of the lover. Friendliness, unanimity, goodwill, friendship, and love in its spiritual sense, are all mingled in Spenser's term "friendship." (Compare Aristotle, *Nicomachean Ethics*, on Friendliness (*φιλία*), Bk. 4. 12; Friendship or Love (*φιλία*), Bks. 8 and 9; Goodwill (*εὐνοία*), Bk. 9. 5; Unanimity (*ὁμόνοια*) Bk. 9. 6. It will be seen that Spenser does not follow the philosopher either clearly or fully, but here and there takes ideas from him.) And the general word he uses to express the state of things produced by the action of these qualities or virtues is Concord, personified by him in canto 10 as a gracious woman (mother of Peace and Friendship) who keeps the porch of the

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Temple of Venus. The opposing force to this quality is Discord, who is personified in the goddess Ate in Spenser's finest way. Her intensity of hatred to Concord is insisted upon with much emphasis. [1. 29. 8-9, 30 quoted.] As far then as any consistent ethical idea pervades the book it is this war of Concord against Discord, and the "Legend of Concord" would, better than the "Legend of Friendship," express for the modern reader the drift of the poem. Concord, however, is not personified throughout in one great figure—the passage in the tenth canto referred to above occurs only as a side issue. Cambina, Prince Arthur, Glauce, all do the reconciling work of this virtue on various occasions, and it will be noticed that the poet, time after time, takes trouble to point out to us that they are filling the office of Concord. These remarks also will help to account for the sub-title of this Legend; the story of "Cambel and Triamond" furnishing a clear example of that soothing of strife by reconciliation, which is the prominent ethical note of the book, though by no means as strongly marked throughout as it might be. In that story the three brothers who fight with Cambel for the love of his sister Canace are significantly made the sons of Agape (Love, in the widest sense—the charity of 1 Cor. 13), who loved each other "dearly well,"

And with so firme affection were allyde
As if but one soule in them all did dwell.

When Cambel has vanquished two of these brothers and is fighting desperately with Triamond, the third, the Lady Cambina—who may have originally been intended for a sketch of a personification of Concord—suddenly enters the lists with the rod of peace in one hand and in the other the soothing cup of Nepenthe. [3. 43 quoted.] Of this, "full glad for thirst," each of the fighters "drunk an harty draught," and immediately,

Instead of strokes, each other kissed glad
And lovely haulst from fear of treason free,
And plighted hands for ever friends to be.

This incident may be called the keynote of the Legend of Friendship, and for that reason, no doubt, Spenser named the book after these two heroes who are the subjects of Cambina's reconciling power. As we have said before, it seems as if the poet meant originally, perhaps, to let Cambina stand for the Knight of Friendship or Concord, moving through the story with her rod of peace and her charming cup; just as Britomart, in another sphere of action, handles her enchanted sword of Chastity. But if Spenser looked upon this incident as setting the keynote of his poem, it cannot be said that he has placed it skilfully as regards the context. It has little to do with the cantos before and after it. It is not led up to in any special way, nor does it occupy a central position in the poem. It is pushed in as a new incident among several other stories which are being continued from an earlier place in the poem.

Again, the conception of Concord or Friendship at the best forms only a slender connection between the otherwise isolated stories which make up the poem, and in those which tell of the coming together of Britomart and Artegall, Scudamour and Amoret, Florimell and Marinell, we almost, save in the most general way, lose sight of it altogether. On the whole, then, one is bound to acknowledge that it is difficult to trace any really vital connection of thought between the episodes forming the Legend of Friendship. Spenser's conception of that "virtue" was, as we have seen,

a very wide one, embracing qualities differing so widely in degree as almost to differ in kind; and it is this which makes it difficult to trace clearly the unity of idea in the poem. For example, there are incidents in which Britomart and Prince Arthur calm the quarrelling of a group of knights, and this is clearly the result of the working of "Friendship" or Concord; but it is not easy to put in the same ethical class with this action the happy consummation of the love story of Florimell and Marinell, still less the capture of Amoret by Scudamour in the Temple of Venus, though one may be able to admit there the story of the reconciliation of Belpheobe and Timias. The classification which would admit them all as examples of the working of one general law of Concord is too wide to be of much practical use—though there is, of course, a certain truth in such a classification. There is not much satisfaction, then, in trying to find Spenser's "ethical teaching," as a connected whole, in this Legend of Friendship, but if we look at the separate things he has to say upon separate phases of that virtue, there is a great deal of pleasure to be had. Take only the idea of Friendship in its restricted form of a particular regard between two people; upon this he has some fine and individual sayings. He follows Aristotle in maintaining that no friendship can be noble or lasting unless it be built up upon sincerity and nobility of character in the friends. But he emphasizes this more than Aristotle does:—

Vertue is the band that bindeth harts most sure.

And in the gardens around the Temple of Venus, Scudamour sees, amongst the many makers of love walking there, "another sort of lovers" [10. 26. 4-9 quoted]. He gives, also, examples of different kinds of friendship. There is the alliance between Blandamour and Paridell, which "lasted but awhile," for it was founded on no "band of vertue," but the self-interest of two shallow and faithless characters, who again and again break out into quarrelsome strife and attack each other furiously with their weapons. [4. 9. 27. 6-9 quoted.] As if in contrast with this there is the lasting attachment between the two honourable knights, Cambell and Triamond, who had once fought each other desperately. And commenting upon these two pairs of friends Spenser philosophizes (here following Aristotle), with less poetry and more quibbling than is usual to him. [4. 4. 1 quoted.] Then there is the attachment between Britomart and Amoret, a kind of friendship untouched by Aristotle, who, save as wives, ignores women altogether in his treatise. It is the affectionate relationship of the stronger woman to the weaker one in need; they find equality, however, in their similar condition as disconsolate lovers. "Faire Amoret" is not the first in Britomart's affection, that place belongs to Artegall, but she is—

Her second care, though in another kind;

and in the next line we are again recalled to the favourite "band of vertue"—

For vertues onely sake, which doth beget
True love and faithful friendship, she by her did set.

The attachment between the two maidens is delicately though slightly touched by the poet, and we are reminded in a faraway fashion of Hero and Beatrice, of Rosalind and Celia. The friendship, again, between the Squire of Low Degree and Placidus is an attachment of the traditional type of Damon and Pythias, and it calls forth from Spenser some fine lines on friendship. Which of the "three kinds of love," he asks, "shall weigh the balance downe" [4. 9. 1. 5-7 quoted]. And his answer

is not a wavering one [4. 9. 1. 8-2. 9 quoted]. And in these two Squires, he continues [4. 9. 3. 3-5 quoted]. Yet his account of the course of this friendship does not move us much; it is conventional in tone; and remembering that Spenser himself had a genius for this kind of attachment, it is a little remarkable that he has not put more fire into the story of these two young men.

But it is not, we repeat, as a Legend of Friendship that the poem is at its best, but as a collection of detached incidents and passages of great beauty brought together under that name, though often only remotely connected with the subject. It is to these we now turn, and the first that meets us is enchanting. It describes the moment when Britomart, in the midst of her knightly equipment, is suddenly revealed as a woman by the removal of her helmet. In a company of other knights Britomart claims a favour for one of them by the right of her womanhood [4. 1. 13. 1-5 quoted]. It is a situation that never failed in stirring the poet's imagination, and he describes it at three different times in the *Faerie Queene*, two of which occur in this fourth book. And it is well worth while to compare the similes he uses on each occasion concerning the golden hair of Britomart as it ripples and curls from her head to her heel. That feature of her beauty especially delighted him. He sees it glisten like the golden sand of Pactolus; or "shinie cleare," like the cunning work of goldsmiths; or it is as the gleaming rays of the sun shooting the "persant" air; or the "lines of fire light" of the aurora, streaming over the "shining skie in summer night."

Yet not only this one feature of her beauty, but the whole personality of Britomart moves him to create some of his noblest poetry, and touches it with a deeper human sympathy than we find perhaps anywhere else in the *Faerie Queene*. The sixth canto of this book tells of the crisis in the life of Britomart, when, after long searching for Artegall (the knight whom she has learned to love only through his portrait), she at last discovers him as her opponent in a fierce hand-to-hand combat. The fight between them is of no great interest—one battle is very much like another in Spenser, save for the difference of similes—but our attention is held fast when Artegall shears away from his antagonist the whole front of her helmet, and,

With that, her angels face, unseene afore,

appeared in sight. And, with a touch of "realism," he adds that it was like to the "ruddie morne" [4. 6. 19. 7-9 quoted]. Artegall falls in love at first sight, and, dropping his sword, prays for pardon. But Britomart is not so easily appeased, nor does she at first recognise her lover as the person for whom she has been searching; and even when she does, she tries, though vainly—and very charmingly this is told—to keep up her anger against him. Glauce, the old nurse, however, with wise and reconciling words, brings this noble pair a little nearer to each other. But Britomart will not at once surrender herself, and Artegall has to win her with a long wooing. [6. 41 quoted.] And, when once she yields, she yields completely, resisting strenuously any thought of separation from him, even though Artegall is forced by honour to continue his journey. She only lets him go after he has "asswaged her with strong perswasions," and fast engaged his faith with her. [6. 43. 4-7 and 44. 1-3 quoted.] All this is highly characteristic of the woman Britomart, and of a certain type of woman always. Spenser seems to be drawing some one from the life, and we should like to know who it is. Very much of the nature of Britomart, too, in

the last scene of this incident, is her lingering beside him, reluctant to say the final good-bye. . . . This is all as close as it could be to simple human life. It will be noticed that the interest here lies entirely in the human element of the story of this pair of lovers; there is no allegory or symbolism mixed up with it as in the case of the other lovers, Scudamour and Amoret, Florimell and Marinell. It may, however, be said, not only here, but of the whole of this fourth book, that it has in it less of allegory and more of pure romance than any other portion of the *Faerie Queene*, not even excepting the sixth book.

The stories of Cambel and Triamond, of the Tournament for Florimell's Girdle, of Amyas and Placidus, of Scudamour and Amoret, of Florimell and Marinell, of Belphebe and Timias, though mingled with allegory, are really little more than simple stories told with the detail and ornamentation of romance. Of these some are more interesting than others. Putting aside the dramatic appearance of Cambina upon the scene, the story of Cambel and Triamond is nearly all fighting, and the description of battle was not Spenser's strongest point. The similes, however, are of interest, and though not all original, are always touched, at least, with Spenser's individuality. The fighters are likened to an old oak tree in a storm, fierce tigers, a vulture striking at a heron, "two grim Lyons taken from the wood"; when one of them springs afresh to the strife, after a pause, he is like the snake in his new summer skin; and the to and fro of the battle is

Like as the tide that comes fro th' ocean mayne,
Floues up the Shenan with contrarie forse,
And over-ruling him in his owne rayne,
Drives backe the current of his kindly course. . . .

The story of the Tournament is also nearly all fighting. It runs through a whole canto, and the similes again are a vivid part of it. The story of Amyas and Placidus somewhat flags, and so does the account of the doings of Prince Arthur with the Giant Corflambo and the two hapless ladies Æmilia and Amoret. One would think that Spenser had ceased to feel much interest in the Prince. He is colourless in this book, and now does nothing original, or in an original way. The Lady Pœana, however, who comes into the story here, is touched with some life, and her conversion from cruelty and intemperance to gentleness and chastity under the leading of Arthur individualizes her from any other of the women of the *Faerie Queene*.

The remaining stories are full of grace and charm. In the story of the fitting of the girdle there is also an element of humour, and we meet again with Braggadochio, whose end, however, is reserved for the Legend of Justice. The incident of Belphebe and Timias is dwelt upon by some critics as an historical allegory concerning an intrigue between Sir Walter Raleigh and one of the maids of honour at the court of Elizabeth. If this interpretation be true, then the poet's version of the story only shows how fine is the transforming power of ideal imagination which can make out of a sordid and dishonourable incident such a lovely piece of work. The mind of Spenser fastened not upon the ugliness of his original, but on the elusive gleam of beauty hovering around it. And what makes the peculiar fascination of the story, as the poet tells it, is the charming sympathy of the turtle dove with the grieving young squire. The dove is a real bird. It only uses bird-methods—its song, its power of flight, its little flitting hoppings—to help its friend. It has a fellow-feeling for the squire, not because it specially understands human sorrow, but because it, too, had lost its dearest love; and from this, its own natural feeling,

spring its affection and sagacity. It might have been a bird which had learnt from St. Francis to be the "little sister" of human creatures. One would think that this incident must have appealed to Wordsworth. It is one of the most delicate, yet vivid, pieces of work ever done by Spenser; and the gentle bird, . . . is the central point of charm in the tale. Otherwise, Belphebe's sudden and unrelenting estrangement from the young squire, and his own misery and abasement on that account, are common episodes of romance, the unreasonableness of which we are accustomed to in mediæval literature. Belphebe only appears three times in the *Faerie Queene*, and this passage is the last time we see her. She plays no vital part in the whole poem, and there seems little reason for her appearance there at all, except that she is beautiful. Spenser uses her to symbolize the life of maidenhood, and as a compliment to the Queen. One may here recall—what is difficult to remember in the many windings of narrative in the poem—that Belphebe is the sister of Amoret, but of this she is ignorant. For a moment, in this story of Timias, the two are on the scene together, and Belphebe's jealousy is therefore against her own sister. There is material here, then, for many another story which Spenser may have intended to use in some future Book of the *Faerie Queene*.

The account of Scudamour and Amoret is a more elaborate incident than the last, and in connection with it occurs the fine allegory of the House of Care. [4. 5. 33 quoted.] A "wretched wearish elfe" is the good man of this dwelling-place—black and grisly with the smoke from his forge; ragged, unkempt, with filthy, blistered hands. [4. 5. 35. 6-9 quoted.] The last line of moral explanation we could well have spared—its intrusion cools the imaginative atmosphere. It is curious that Spenser should have inserted this moral line here—it is the only one of the kind in the whole allegory, which otherwise is work of a quality that may be placed beside that of the stories of Despair and of Mammon. His analysis of the condition of the care-laden human being is as masterly as it is true. . . . There is a suspicion of humour, too, in all this, which seems to say that Spenser had endured these conditions, and could now smile at them. In the allegory of Slander, however, a little farther on, there is no room for lightness; it is a grave dissertation rather than an allegory, and true enough to fact. Spenser had seen his own friends poisoned by the breath of this hag, and had himself only escaped her by living a retired life.

The story of Scudamour and Amoret gives Spenser occasion for another one of his finest pieces of work in the description of the Temple of Venus. This occupies almost the same place and proportion in Book IV as the House of Holiness in Book I, and Mercilla's Court of Justice in Book V. It would seem, therefore, as if Spenser intended the Temple of Venus to exemplify in a special way the virtue of friendship, which is the nominal subject of the book. It hardly does this, though, for the Temple of Venus cannot in any complete way symbolize "Friendship," even if we allow to that word the very widest meaning. A Temple of Friendship or Concord is what we should have expected from him here. He introduces, however, a fine personification of Concord, who sits in the porch of the Temple of Venus, and, by her influence, secures for Scudamour a safe entry into the innermost shrine of the goddess. The description of the whole place is one of the better known passages of the *Faerie Queene*, and the crown of it all is the picture of Amoret in the lap of Womanhood. At the feet of the statue of Venus lie a bevy of fair maidens—Shamefastness, Modesty, Courtesy, Silence, Obedience—and the eldest of them, obeyed by all the rest, of graver countenance, thoughtful and wise, is Womanhood. In her lap sits Amoret, "a goodly mayd." [4. 10. 52. 4-7 quoted.]

Scudamour, emboldened by the countenance of Venus, and holding his shield of love, steps forward, and, taking the hand of Amoret, leads her forth. Very charming is the picture. [4. 10. 57. 1-6 quoted.] Concord again befriends him, and he passes through the portal with his lover. For the rest of their story we must turn back to the Legend of Chastity (Book III).

The narrative now leaves these two and passes to the union of another pair of lovers, Florimell and Marinell, a pretty and romantic tale. Intruding into it, as an episode, comes the long account of the marriage of the Thames and the Medway, which is one of the best known of Spenser's pageantries. It is a most effective piece of work, delightful both as description and as verse. The names of the rivers and of the nymphs are introduced with great metrical skill, and it would be interesting here to compare Spenser with Milton in his poetical use of proper names.

The book closes with this happy ending of the story of Florimell, whom we have followed through many adventures (see Book III). She is one of those fair, sweet, gentle figures whom Spenser loved to draw, but he gives to her no individual touches of character. She reminds one more than any other of Spenser's women of the favourite type of pathetic and pleading womanhood drawn by Burne-Jones. Her girdle of chastity is her distinguishing mark, and plays an important part in the action of the poem. The element of strength in what might otherwise seem a feeble type is found in the simple and unchanging force of her affection for Marinell, for whose sake she has brought upon herself misfortune. She is tossed from trouble to trouble. [3. 8. 33. 3-9 quoted.] Increasing pathos gathers about her as the poem proceeds, which Spenser seems especially to have felt. Time after time he breaks out into lamentation over her, which, even if conventional, as it may be, he uses over no other of his women. [3. 8. 1. 1-5 quoted. But see 1. 31. 1-2, where he laments the case of Una, and 3. 8. 1, the case of Britomart.] In the meekness with which she endures her miseries we are reminded of Una; but Una is a noble figure, for the aim of her quest was less personal and more world-wide than that of Florimell, even while she was none the less full of womanhood. Yet we cannot spare Florimell from the group of Spenser's women—love, purity and meekness would be the less without her. And the scene of her appearance before the weak and stricken Marinell, with which the fourth book closes, is a fitting and gracious ending to her story. [12. 34. 6-35. 9 quoted.] These are some of the riches of poetry to be found in the Legend of Friendship—the book which is less known and more slightly treated than any other of the *Faerie Queene*.

E. DOWDEN (*Transcripts and Studies*, pp. 299-300). "Friendship," says Aristotle, "is the bond that holds states together, and lawgivers are even more eager to secure it than justice." Spenser accordingly gives friendship the precedence of the sterner virtue. We love one another, says Aristotle, either because we are useful to one another; or because we provide pleasure each for the other; or, finally, because "we wish well to one another as good men." "The perfect kind of friendship is that of good men who resemble one another in virtue" (*Nic. Eth.* 8. 3. 6). Spenser makes Aristotle's distinctions his own. Sir Blandamour and Paridell lay aside their wrath, and are accorded as friends for sake of mutual aid against the rival claimants of the false Florimell; it is an example of Aristotle's "accidental" friendship, founded on motives of utility; under it, says Spenser, lay hidden hate and hollow guile; nor can such friendship last long,—

For virtue is the band that bindeth hearts most sure.

The second kind of friendship described by Aristotle—that founded on motives of pleasure—is of a higher nature; yet even this is not the ideal friendship. Scudamour finds in the gardens of the Temple of Venus "thousand payres of lovers" (that is, of friends), who walk [10. 25. 7-9 and 26 quoted].

It was the fashion of Spenser's time to do high honour to friendship. But doubtless one reason why he assigns it so important a place in his poem was that he had himself known the worth of friendship and tasted its delight. In one of the few letters of his which are extant, he writes, when about, as he supposed, to leave England for the Continent: "With you I end my last Farewell, not thinking any more to write unto you before I go; and withal committing to your faithful credence the eternal memorie of our unspotted friendship, the sacred memorie of our vowed friendship."

JOHN ERSKINE ("The Virtue of Friendship in the Faerie Queene," pp. 831-850). No reader of Renaissance literature need be reminded that when Spenser wrote, friendship rivalled love as a poetic theme. High friendships give life whatever good it has, says one of Castiglione's courtiers; and the Elizabethan gentleman agreed with him. If the Elizabethan gentleman was also a story-teller, the thought of friendship, it seems, usually put happy devices into his plot-making, as the thought of Helen's beauty, if he was a poet, kindled his style. Yet Spenser, who himself enjoyed friendships with the best, and who of all men should have risen to the theme of friendship, wrote of it very lamely. At least, so his critics decide. Their general verdict is that of the six books in the *Faerie Queene* the fourth, on the virtue of friendship, is, in spite of splendid episodes, the least satisfactory as a story and the least comprehensible as an allegory.

In the desire to say a word on Spenser's ideal of friendship, one would not be betrayed into arguing that the book is well told. Spenser confuses us by abandoning, in part at least, the program announced in that very useful letter to Raleigh. He had said that each book was to have for patron a special knight, "for the more variety of the story," and that each knight was to undertake an adventure. In the first three books, to which alone the letter referred, he kept his promise, as he resumed it in Books V and VI, but in this fourth book Cambel and Triamond, whom he names as companion knights of friendship, have no quest, and shortly disappear from the story altogether. Further, Prince Arthur has appeared in the first and second books to rescue the hero, and in Book III, where Britomart obviously could need no rescue, he still is associated with her to remind us of that complete cluster of virtues of which she, in that book, illustrates but one. We therefore come to expect Arthur's entrance as a guide to what is important in the allegory. But in Book IV he does not rescue Cambel and Triamond, nor is he associated with them; he enters only a minor part of the story, and if he illustrates anything, it seems to be fair play or justice rather than friendship.

A favorite explanation of these defects of plot is that Books III and IV are really one, that Spenser so conceived them, and that neither should be read apart from the other. But there is reason to think Spenser constructed the allegory of the fourth book after Book III was in print; for in his letter to Raleigh he said that Britomart was to rescue Amoret at the end of the third book, and so indeed she did in the 1590 version of the poem. He also said that certain accidents, not "intendments," are interwoven with the main plot of the first three books; and among

these accidents he mentions the love of Britomart, the overthrow of Marinel, and the misery of Florimel. But these "accidents" of the third book become "intentments," or leading motives, of the fourth; and especially the love of Britomart, which originally, perhaps, was to remain a hope, like the quest of Arthur for the Faerie Queene, develops into a link between Book III and Book V, as though in the union of Britomart and Artegal Spenser wished to show a continuity between Chastity, Friendship, and Justice. That this purpose involved some reconsideration is indicated by the passages referred to in the letter to Raleigh, and by the fact that Spenser altered the close of Book III, in order to continue the story of Amoret. He put the third book before the public as a finished story, and reopened it later in order to work out a different plan; the exigencies of Book IV can therefore not be urged as excuse for Book III, nor the shortcomings of Book III as excuse for the shortcomings of Book IV.

So much for the difficulties of the plot. Those who criticize the allegory bring the sweeping charge that very little in the fourth book seems to have anything to do with friendship. We read of the quarrel between Paridel and Blandamour, of Agape and her sons and of their fight with Cambel, of Satyrane's tournament, of the House of Care, of the happy recognition of Britomart and Artegal, of the rescue of Amoret from the Savage Man, of the estrangement between Arthur's squire and Belpheobe, of the Squire of low degree, of Amyas and Placidus, of the Temple of Venus, of the marriage of the Thames and the Medway, and finally of the marriage of Marinel and Florimel. Some friendship appears in these episodes, but for the most part they seem to deal rather with envy, hatred, and malice.

Recent criticism of Spenser is not disposed to explain this tangle of allegory, much less to defend it. The fashion is to dismiss cavalierly the poet's claim to be a thinker, along with his claim to be a story-teller; we are asked to admire only his pictorial imagination and his verbal music. This attitude helps us to forgive Spenser for the things in him we do not understand. Yet without denying his more than Elizabethan gift for getting swamped in his own plots, we may examine one assumption his critics make. They assume that by friendship he meant the same thing as, for example, the dramatist had in mind when he gave us Romeo and Mercutio, Hamlet and Horatio. They fail to observe that Spenser's obvious purpose was to present friendship as a moral virtue, whereas Shakspeare, and most other writers, have portrayed friendship as a social relation, like blood kinship, involving certain virtues such as loyalty, but not itself a virtue.

Without attempting, then, to justify Spenser's defects of plot-making, it is the purpose of this paper to suggest that he meant what he said when he called friendship a virtue. His philosophy or the program to which he had committed himself forced him to support what had been among the philosophers a minority opinion, and to rank friendship as equal in importance and identical in kind with holiness, temperance, chastity, justice, and courtesy. Not even the writers from whom he drew his inspiration cared to give friendship this equality with the other virtues, nor have later writers done so, with the exception of a few of his enthusiastic disciples. He made a lonely attempt to define friendship as a mystical approach to God; if his story and his allegory fail, at least one reason may be that the subject matter in this case, as in the third book, was essentially fit for lyrical treatment, not at all for narrative.

Spenser knew that the ancient philosophers had speculated on the nature of

friendship, that the Greeks before Aristotle had questioned whether friendship could exist between bad men, and whether the mystic attraction between friendly natures was of like to like or of opposite to opposite. Aristotle briefly summarised this discussion and put it aside, since his interest lay in the ethical aspects of friendship, in the motives which lead men to form this alliance. He happened to be engaged in making a list of virtues, according to his definition of a virtue, and finding that friendship hardly adjusted itself to his theory of the mean, yet unwilling, with the *Lysis* and the *Phaedrus* behind him, to dispose of friendship ungraciously, he concluded that, if not a virtue, it was almost as good; and he then proceeded to discuss it as a social relation between brothers, between husband and wife, between children and parents. The undoubted virtue which friendship most nearly resembles, he said, is justice—an opinion which perhaps has some bearing on the sequence of Books IV and V in the *Faerie Queene*.

Aristotle was sensible of the mystical, metaphysical aspects of friendship which Plato had stressed; he probably knew by experience the abiding of two souls as in one body. But his purpose for the moment, as he said, was to discuss moral questions, whether only the good can be friends, and whether there can be more than one kind of friendship. In later ages, when Plato was but a name, Aristotle's description of friendship became standard; whether or not men thought friendship a virtue, they wrote of it as of a social and moral relation. When Bacon, for example, expounded the advantages of friendship, he was handling the traditional theme in the traditional manner, which he derived, if not from Aristotle, then probably from Cicero's *Offices*.

But the interest in friendship for its own sake, in friendship as a mystic experience, never died out. Montaigne, of all persons, followed his Aristotle with a kind of protest; real friendship, he said, is distinct from the love of parents and children or husband and wife, and they who make friends for advantage, as Cicero in the *Offices* had advised, miss the point. Perhaps Montaigne had in mind that other work of Cicero's, *On Friendship* (ch. 8), in which the Roman, here a Platonist, said that he often considered "this question, whether friendship seems desirable because of our weakness or want, whether by exchange each receives from the other what he himself lacks; or whether this is only a by-product of friendship, which is a higher and nobler thing, more directly derived from nature herself?" Or perhaps Montaigne was thinking of a fine sentence in Plutarch—"A musical concord consists of contrary sounds, and a due composition of sharp and flat notes makes a delightful tune; but as for friendship, that is a sort of harmony all of a piece, and admits not the least inequality, unlikeness, or discord of parts, but here all discourses, opinions, inclinations, and designs serve one common interest, as if several bodies were acted and informed by the same soul" (*Moralia* 1. 473, ed. by W. W. Goodwin, 1870).

Had Spenser read Montaigne, or Plutarch, or Cicero's *On Friendship*, or Aristotle's *Ethics*? He may have read them all, though M. Jusserand has taught us to suspect the Aristotle. [See Book II, p. 419.] If Spenser had not read the *De Amicitia*, he had probably read Lyly's *Euphues*, which bristles with paraphrases from Cicero. That he had his Plato, or rather his Plotinus, through the Italians, we know. And if he had not read Aristotle, he could find a good paraphrase, mingled with some Platonic thought, in Giralaldi's *Tre Dialoghi della Vita Civile*.

It has usually been supposed that Spenser read these dialogues in English, in his

friend Lodowick Bryskett's *Discourse of Civil Life*. This book was not published till 1606, but it pretends to recount what took place at Bryskett's cottage near Dublin sometime between 1584 and 1589. Spenser and some other gentlemen, we are told, called on Bryskett, who asked Spenser to read to them his unpublished work, *The Faerie Queene*. Spenser declined but urged Bryskett to read his translation of Giraldi. This Bryskett did, or rather, he said he would paraphrase the three dialogues roughly, with running comment, and he would answer any questions his guests might put to him. He then gave them the first dialogue. The next day, he says, they called on him again, and he summarized for them the second dialogue. The following day he completed his paraphrase. On each day they asked questions, and there was a general discussion of Giraldi's doctrine.

If these three conversations took place, and if Spenser was present, he must have heard, not a paraphrase, but a very slavish translation of Giraldi, for Bryskett follows the original text as closely as he knows how. Spenser must have heard also of some other Italian-Platonic ideas; for Bryskett, thinking that Giraldi did not adequately discuss the nature and number of the virtues, had recourse, as he says, to Piccolomini, "in whom having found a more plain and easy method in the description of them, I have for the more perspicuity of the translation added somewhat taken from him, and, as well as I could, interlaced it with this discourse, where mine author seemed to me too brief or too obscure" (p. 214). M. Jusserand, in his important essay ("Spenser's 'Twelve Moral Vertues as Aristotle hath Devised,'" *MP* 3. 373-383), having shown that Spenser did not get his list of virtues from Aristotle, suggests that he did get them, in part at least, from the conversation here reported. He takes Bryskett at his word as to the supplementing of Giraldi with Piccolomini, and concludes therefore that the conversation reported by Bryskett is "positive testimony" that Piccolomini's *Institutione Morale* was known to Spenser. It may have been, but hardly on this evidence. In the first place, Bryskett borrows only one passage from Piccolomini, a description of Mansuetude, Desire of Honor, Verity and Affability, inserted between Giraldi's account of Magnanimity and of Justice. In the second place, it is not at all clear that the conversations Bryskett described ever took place, nor that Bryskett intended to deceive us into thinking they ever took place. Spenserian scholars, from Todd, who first saw the importance of Bryskett's little book, to Jusserand, have accepted the conversations as historical, although the difficulties of such a view ought to have troubled them. Todd (1. lvi) dated the conversations as having occurred between 1584 and 1589, "as Mr. Malone ingeniously conjectures." Malone had mentioned the book in his life of Shakspeare, but did not give the argument of his "conjecture," nor did Todd. Professor Child, however, in his edition of Spenser (1. xxiv), gave the best of reasons for these dates. One of the chief persons represented as calling on Bryskett and taking part in the three conversations was Dr. Long, Bishop of Armagh. Dr. Long was not made Bishop until 1584, and he died in 1589. Grosart (1. 149), however, ignored Professor Child's conclusion, and dated the conversations not later than 1582-83, because another of the speakers, Captain Warham St. Leger, could not possibly have been present after that date. In spite of this contradiction, it seems to have entered no one's head, until quite recently, that perhaps the conversations were a fiction. Grosart quoted the passage in which Spenser gives his own account of his poem, and the passages toward the end in which he asks certain philosophical questions about immortality. Spenserian scholarship has followed

Grosart. The only dissenting voice I know is that of a Baconian enthusiast (Edward George Harman, *Edmund Spenser and the Impersonations of Francis Bacon*), who in 1914 showed how improbable it is that the conversations should have taken place, and gave his own theory, based on internal evidence, that Bacon wrote them as expositions of his philosophy.

It did not occur to the Baconian enthusiast, however, nor of course to the Spenser scholars, from Todd down, to compare Giraldis dialogues with Bryskett's conversations. The fact is that except for some dramatic trimming, such as the reference to the *Faerie Queene*, except for the change of scene and persons, and except for that one passage from Piccolomini, Bryskett's book has been taken literally from Giraldis. Bishop Long's theological remarks are in the Italian, and Spenser's philosophical questions, which Grosart quoted as interesting glimpses into his character, are translated word for word. [The foot-notes furnish parallel passages.] Moreover, it seems quite clear that Bryskett was only following a well-known literary practice in substituting the Irish scene and his English friends for the Italian setting and persons; as if to absolve himself in advance, he told us plainly that he assumed this transfer of names: "I must now presuppose that ye, whom I esteeme to be as those gentlemen introduced by this author, have likewise moved the same question as they did.—And likewise where any occasion of doubt or question, for the better understanding may happen in this discourse, that some of you desiring to be resolved therein, will demand such questions as shall be needfull."

It appears, then, that the conversations did not take place. In any event, the Baconian enthusiast who from certain resemblances in the philosophy thought that Bacon wrote Bryskett, seems to have proved that Bacon wrote Giraldis. And whatever aid Spenser had from Giraldis or Piccolomini, he seems to have got from other channels.

My own opinion is that Spenser knew Giraldis dialogues in the original, and that he drew heavily on the long passage on Friendship in the third dialogue. Giraldis (p. 81) says, after Aristotle, that friendship, if not a virtue, is near to virtue, for the other virtues cannot be practised without it. Friendship is a communion of minds, he continues, following Plato. This communion is possible only when friendship grows out of virtue, for evil is the principle of discord in the world, and discord makes impossible all communion, but out of true friendship no discord can arise. Beauty, according to Plato, is the chief cause of friendship, and if the mind as well as the body be beautiful, the friendship is durable, and binds men so fast that they become as one; so that, it seems, one mind is in two bodies. If, however, the beauty is not of the soul, the friendship will break, for discord cannot dwell with friendship. Friendship, says Plato, is a habit acquired by long love, yet though love be the means to friendship, it is not friendship.

If the tradition among philosophers was to combine the Aristotelian portrait of friendship as a social relation with the Platonic praise of it as a spiritual state, why did general literature, fiction and the drama, side only with Aristotle? Why did Shakspere represent friendship always, in the Sonnets, in *Romeo and Juliet*, in *Two Gentlemen of Verona*, in *Hamlet*, *Othello*, and *Lear*, as a relation involving virtues such as loyalty, but not as a virtue itself? Why did Sidney in the *Arcadia* so represent it? Why did Lyly, who quoted from Cicero's Platonic essay, frame the story of Philautus and Euphues merely to inculcate loyalty and honor?

The reason, I think, is that chivalry had fixed in the minds of all gentlemen the

idea of friendship as an obligation between equals. In every gild, and especially in the supreme gild of knighthood, to be true to one's order came naturally to be defined in terms of loyalty. Malory and Froissart record innumerable friendships so defined, and even to name *Amis and Amile* and all the other Medieval and Renaissance stories which announce this ideal of the social relation would be impossible. It should be noted, however, that in the insistence upon loyalty to one's order the Platonic communion of souls dropped somewhat below the horizon. So long as the other knight played fair, you had to be friendly with him whether you liked him or not. In time comradeship was treated as a means to friendship, not a result of it. Joinville tells us that before landing in Egypt he assigned to the same duties two young squires, in order to put an end to their inveterate quarreling. "No one could make peace between them," he says, "because they had seized each other by the hair." (*Memoires*, ed. Michel, 1881, p. 48. Cornish, *Chivalry*, p. 36 n., seems to think that Joinville in order to unite them "in a chivalrous friendship," actually knighted the squires. The *Memoires* hardly warrant this interpretation. I wish they did.)

It was against this ideal of friendship that Spenser set up the contrast of his fourth book. He was bound by the plan of his poem and I think by his temperament also, to treat friendship as a virtue; he therefore defined the virtue as a communion of souls, an achievement, in part at least, of that harmony which is the nature of God, and which once was in the universe. In accordance with this habit of commenting, at the beginning of a canto or a book, on what had gone before, he gives in the prologue to Book V, on Justice, a Platonic description of the universe before discord entered it. Since the perfect harmony there portrayed can be shared only by an innocent soul, Britomart, the knight of innocence, becomes the real illustration of friendship, and her union with Artegall or justice signifies some such idea as that the innocence of ideal nature makes friendship possible, and that friendship includes justice, as Giraldis said, following Aristotle. If Spenser had not already named Britomart the patron of chastity, perhaps he would have made her in theory, as she becomes in fact, the patron of friendship; as it is, Cambel and Triamond serve to present his definition of the virtue.

One difficulty Spenser was sure to encounter in making an allegory of his kind of friendship; he had found the same difficulty in portraying chastity. This mystical union of souls, like other dreams of perfection, implied no action; you could sing about it lyrically, but how set it forth in a story? It was the old dilemma for literature—stationary bliss in heaven, stirring plots in hell. But Cicero (*On Friendship* 7) had pointed a way out. "If it be not clearly perceived," he wrote, "how great is the power of friendship and concord, it can be distinctly inferred from quarrels and dissensions; for what house is there so established, or what state so firmly settled, that may not be utterly overthrown by hatred and dissension? From which it may be determined how much advantage there is in friendship." Spenser follows a method of this kind. Had he been writing of friendship in the ordinary chivalric sense, he could have used many an incident of loyalty or self-sacrifice; but writing of friendship as a spiritual state, he was forced to discuss chiefly illustrations of the lack of it, and his book therefore seems at first sight to treat only of jealousies and quarrels.

What, then, is the allegory of the fourth book? I think it is simply a variation on a few themes; it tries to put into narrative the ways by which the virtuous enter

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into the communion of friendship, the ease with which false friends fall out, the warfare that the devil wages against all harmony, the temporary estrangement that discord sometimes achieves between good men and women, and the relation of love to friendship. All these ideas had been stated as abstractions by Giraldi.

In the first canto we see the friendship of Britomart and Amoret, which follows Amoret's misunderstanding of her rescuer. Then we are introduced to Até, the enemy of Concord, and in the false friendship of Paridel and Blandamour we see Giraldi's Aristotelian doctrine, that comradeship entered into for profit or for evil purposes cannot last. Até and Duessa meet Scudamour, Amoret's lover, and by their falsehood temporarily arouse his anger against Britomart. In the second and third cantos we read of Agapé and her sons, and of their battle with Cambel. Here Spenser tries to define in allegory the mystical communion which is his theme. Agapé (or brotherly love) had three sons, Priamond, Diamond, and Triamond, who

with so firm affection were allied,
As if but one soul in them all did dwell.

Agapé learned from the fates that these brothers would not live long; she prayed, therefore, that the soul of him who died first should pass into the soul of the other two, and that the soul of the next who died should join itself with that of the third brother, so that in him all three souls should survive. The three brothers unanimously fell in love with Canace, and fought with her brother Cambel for her hand. When Priamond was killed, his soul added itself to Diamond's and Triamond's; thereupon, since by this concentration of souls Triamond was now the spiritual equal of Cambel, they immediately recognized the essential harmony between them, and became fast friends. This reconciliation is symbolized in Cambina, who brings a magic [draught?] to change hate into friendship. Plato (*Lysis*) had enquired in vain into the secret process by which friendship is formed.

These first three cantos, then, show how bad men fall out, and how true men become friends. Spenser expounds the moral at the beginning of canto 4:

It often falls (as here it erst befell)
That mortal foes do turn to faithful friends,
And friends profest are changed to foemen fell:
The cause of both, of both their minds depends,
And th' end of both, likewise, of both their ends;
And friendship, which a faint affection breeds
Without regard of good, dies like ill grounded seeds.

Cantos 4 and 5 deal with the tournament which Satyrane made for the false Florimel. Giraldi had said that a false beauty often leads men into a false friendship, which cannot last. Though Britomart, Artegal, Cambel, Triamond and others in this tournament are examples of virtue, discord spreads among them, and Scudamour is driven to the House of Care, all as a result of the untruth of the make-believe Florimel. By way of contrast, we have in canto 6 the encounter between Britomart and Artegal, where the knight of justice, beholding the true beauty of Britomart, becomes her comrade forever.

The seventh and eighth cantos portray three enemies of friendship—that is, of the pure communion of mind—lust, in the story of the savage man who captures Amoret and Aemylia; jealousy, in the story of Timias and Belpheobe; and slander, in the episode of Arthur, Aemylia and Amoret. In the eighth canto occurs the story

idea of friendship as an obligation between equals. In every gild, and especially in the supreme gild of knighthood, to be true to one's order came naturally to be defined in terms of loyalty. Malory and Froissart record innumerable friendships so defined, and even to name *Amis and Amile* and all the other Medieval and Renaissance stories which announce this ideal of the social relation would be impossible. It should be noted, however, that in the insistence upon loyalty to one's order the Platonic communion of souls dropped somewhat below the horizon. So long as the other knight played fair, you had to be friendly with him whether you liked him or not. In time comradeship was treated as a means to friendship, not a result of it. Joinville tells us that before landing in Egypt he assigned to the same duties two young squires, in order to put an end to their inveterate quarreling. "No one could make peace between them," he says, "because they had seized each other by the hair." (*Memoires*, ed. Michel, 1881, p. 48. Cornish, *Chivalry*, p. 36 n., seems to think that Joinville in order to unite them "in a chivalrous friendship," actually knighted the squires. The *Memoires* hardly warrant this interpretation. I wish they did.)

It was against this ideal of friendship that Spenser set up the contrast of his fourth book. He was bound by the plan of his poem and I think by his temperament also, to treat friendship as a virtue; he therefore defined the virtue as a communion of souls, an achievement, in part at least, of that harmony which is the nature of God, and which once was in the universe. In accordance with this habit of commenting, at the beginning of a canto or a book, on what had gone before, he gives in the prologue to Book V, on Justice, a Platonic description of the universe before discord entered it. Since the perfect harmony there portrayed can be shared only by an innocent soul, Britomart, the knight of innocence, becomes the real illustration of friendship, and her union with Artegall or justice signifies some such idea as that the innocence of ideal nature makes friendship possible, and that friendship includes justice, as Giraldis said, following Aristotle. If Spenser had not already named Britomart the patron of chastity, perhaps he would have made her in theory, as she becomes in fact, the patron of friendship; as it is, Cambel and Triamond serve to present his definition of the virtue.

One difficulty Spenser was sure to encounter in making an allegory of his kind of friendship; he had found the same difficulty in portraying chastity. This mystical union of souls, like other dreams of perfection, implied no action; you could sing about it lyrically, but how set it forth in a story? It was the old dilemma for literature—stationary bliss in heaven, stirring plots in hell. But Cicero (*On Friendship* 7) had pointed a way out. "If it be not clearly perceived," he wrote, "how great is the power of friendship and concord, it can be distinctly inferred from quarrels and dissensions; for what house is there so established, or what state so firmly settled, that may not be utterly overthrown by hatred and dissension? From which it may be determined how much advantage there is in friendship." Spenser follows a method of this kind. Had he been writing of friendship in the ordinary chivalric sense, he could have used many an incident of loyalty or self-sacrifice; but writing of friendship as a spiritual state, he was forced to discuss chiefly illustrations of the lack of it, and his book therefore seems at first sight to treat only of jealousies and quarrels.

What, then, is the allegory of the fourth book? I think it is simply a variation on a few themes; it tries to put into narrative the ways by which the virtuous enter

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into the communion of friendship, the ease with which false friends fall out, the warfare that the devil wages against all harmony, the temporary estrangement that discord sometimes achieves between good men and women, and the relation of love to friendship. All these ideas had been stated as abstractions by Giraldi.

In the first canto we see the friendship of Britomart and Amoret, which follows Amoret's misunderstanding of her rescuer. Then we are introduced to Até, the enemy of Concord, and in the false friendship of Paridel and Blandamour we see Giraldi's Aristotelian doctrine, that comradeship entered into for profit or for evil purposes cannot last. Até and Duessa meet Scudamour, Amoret's lover, and by their falsehood temporarily arouse his anger against Britomart. In the second and third cantos we read of Agapé and her sons, and of their battle with Cambel. Here Spenser tries to define in allegory the mystical communion which is his theme. Agapé (or brotherly love) had three sons, Priamond, Diamond, and Triamond, who

with so firm affection were allied,
As if but one soul in them all did dwell.

Agapé learned from the fates that these brothers would not live long; she prayed, therefore, that the soul of him who died first should pass into the soul of the other two, and that the soul of the next who died should join itself with that of the third brother, so that in him all three souls should survive. The three brothers unanimously fell in love with Canace, and fought with her brother Cambel for her hand. When Priamond was killed, his soul added itself to Diamond's and Triamond's; thereupon, since by this concentration of souls Triamond was now the spiritual equal of Cambel, they immediately recognized the essential harmony between them, and became fast friends. This reconciliation is symbolized in Cambrina, who brings a magic [draught?] to change hate into friendship. Plato (*Lysis*) had enquired in vain into the secret process by which friendship is formed.

These first three cantos, then, show how bad men fall out, and how true men become friends. Spenser expounds the moral at the beginning of canto 4:

It often falls (as here it erst befell)
That mortal foes do turn to faithful friends,
And friends profest are changed to foemen fell:
The cause of both, of both their minds depends,
And th' end of both, likewise, of both their ends;
And friendship, which a faint affection breeds
Without regard of good, dies like ill grounded seeds.

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of Amyas, Aemylia's lover, captured by Corflambo, and of Placidus, who woos Corflambo's daughter in order to save his friend Amyas. This episode is the only one in the book which seems to stress chivalric loyalty, but we happen to have Spenser's own statement that he meant to illustrate rather the comradeship of souls. Commenting on the passage, after his custom, at the beginning of the following canto, he says he was considering the three kinds of friendship allowed by Aristotle—the affection of kindred, the love between man and wife, and the communion of virtuous minds. This third and best kind of friendship he finds in Amyas and Placidus.

The ninth canto is an awkward repetition, to allow Arthur an opportunity to perform his usual rescue. Britomart meets Blandamour and Paridel and other Knights who were at Satyrane's tournament; they are still quarreling over the false Florimel, and Britomart is drawn into the fight. Thereupon Arthur appears and rescues her—that is, reestablishes harmony. It should be noted that in the third book Britomart as the patron of chastity could need no rescuer. Here as the real knight of friendship she does need to be set free by the Grace of heaven from the illusions by which Até destroys concord.

When Arthur has once performed a rescue, the remainder of a book in the *Faerie Queene* always shows life as it should be; in the remaining cantos of Book IV, therefore, we have three poetical dreams of friendship. In the description of the Temple of Venus the relation of love and friendship is imaged; concord controls the temple, as Plato had said that friendship contains love, though love does not necessarily contain friendship. In the marriage of the Medway and the Thames—that episode which proves so intractable if by friendship we understand a social relation,—Spenser uses a favorite nature image to express union and communion. In the marriage of Marinel and Florimel he repeats this idea in images partly natural, partly mythological. One feels that he was running out of ideas and out of allegorical material. He had already given us his definition of friendship several times. A defect of art, perhaps, but no reason for misunderstanding him.

WILLIAM FENN DEMOSS ("Spenser's Twelve Moral Virtues 'according to Aristotle,'" pp. 260-2). In discussing the virtue of Friendship, Spenser does not make much of the mean. But neither does his master. Aristotle only suggests that perhaps we ought to observe the mean in regard to the number of friendships which we undertake to maintain. Like Aristotle, however, Spenser does develop the virtue of Friendship by showing its opposites and by presenting various phases of the virtue and of its opposites. Thus he discusses Discord as well as Concord, Hate as well as Love, Falseness (*Duessa*) as well as "Friendship trew." He shows not only the friendship of the virtuous, as seen in such cases as that of Cambel and Triamond, but also the friendship of the vicious, friendship for gain, and so on, in such cases as the friendship of Blandamour and Paridell, which, in accordance with Aristotle's teaching, soon ends in strife. Professor Erskine asserts that Spenser's Book on Friendship "seems at first sight to treat only of jealousies and quarrels." He brings forward *two sentences* of Cicero from which he thinks Spenser must have learned that it was possible to present Friendship by showing its opposite. The fact is that in presenting Friendship by showing its opposite Spenser is not only doing what Aristotle did in every one of his virtues, but is doing what he himself did in every book of the *Faerie Queene*.

Moreover, Spenser discusses the same opposites and phases of Friendship that Aristotle discusses. For example, Aristotle deals with the friendship of the virtuous, which endures, and the friendship of the vicious, friendship for gain, and so on, which does not endure. We have already seen that Spenser represents these phases of Friendship. Again, Aristotle's Friendship is of three main kinds: the friendship of kinsmen, the friendship of love, including marriage, and friendship in the ordinary sense. In 4. 9. 1-3 of the *Faerie Queene*, Spenser gives a plain, literal exposition of these three kinds of Friendship, as Professor Erskine has observed; and he reiterates this classification throughout the book. Again, in connection with love Spenser illustrates the Aristotelian extremes of insensibility, or celibacy, unreasonable love, inconstancy, and licentiousness. Once more, in the Book on Friendship, as well as in the Book on Chastity, Spenser follows Aristotle in making equality and likeness essential to Friendship. Friendship is impossible between Cambel and any one of the three brothers, Priamond, Diamond, and Triamond. But when Triamond, by receiving the spirits of his two brothers, becomes the equal of Cambell, the two become perfect friends. Spenser does not stop, however, at showing friendship between these equals of high degree; he shows also friendship between two equals and like persons of low degree, the two squires in cantos 8 and 9. Finally, the most striking thing about Aristotle's discussion of Friendship is his identification of this virtue with Concord in the State. He says: "Again, it seems that friendship or love is the bond which holds states together, and that legislators set more store by it than by justice; for concord is apparently akin to friendship, and it is concord that they especially seek to promote, and faction, as being hostility to the state, that they especially try to expel." Even this phase of Aristotelian Friendship is emphatically presented in the *Faerie Queene*. In the first canto of his Book on Friendship Spenser presents Discord, the enemy of Friendship, whom the wicked witch Duessa has brought from hell "to trouble noble knights."

Her name was Ate, mother of *debate*
 And all *dissention* which doth dayly grow
 Amongst fraile men, that many a *publike state*
 And many a *private* oft doth overthrow. . . .
 Hard by the gates of hell her dwelling is, . . .
 Yet many waies to enter may be found,
 But none to issue forth when one is in:
 For *discord* harder is to end then to begin.
 And all within the riven walls were hung
 With ragged monuments of times forepast,
 All which the sad effects of *discord* sung.

Among these "monuments" are "broken scepters," "great cities ransackt," and "nations captived and huge armies slaine." "There was the signe of antique Babylon," of Thebes, of Rome, of Salem, and "sad Ilion." There were the names of Nimrod and "of Alexander, and his Princes five Which shar'd to them the spoiles that he had got alive." And there too were the "relicks . . . of the dreadfull *discord*, which did drive The noble Argonauts to outrage fell." [4. 1. 38. 6-9 quoted.]

Thus Spenser follows Aristotle in making Friendship include Concord in the State. The same idea comes out in Spenser's presentation of Concord in canto 10 [34. 1-2]:

Concord she cleeped was in common reed,
Mother of blessed *Peace*, and Friendship trew.

A. A. JACK (*A Commentary on the Poetry of Chaucer and Spenser*, p. 221) lists the following signs that the book "was not written as a whole, but taken up for a space and then laid down":

In Canto 2 [st. 25] of this Book the girdle of Florimell the true is said to be in Satyrane's possession. In Book 3, Canto 8, verse 2, it was stated that the Witch's Beast had got it. In Canto 6, verse 39, of this Book Spenser has forgotten what he told us in verse 13, that Britomart's horse was slain. In the eighth verse of Canto 7 of this Book, speaking of Amoret, he forgets he is not speaking of Florimell [not necessarily]. In Canto 9, verse 10, of this Book Pœana can hardly distinguish her own Squire of Dames from the Squire of Low Degree. There was no likeness earlier, for in Canto 8 Æmilia had no such difficulty. [But Spenser throughout insists that true love is more discerning than mere carnal desire.]

In verse 38, Canto 9, of this Book Spenser, while Scudamour is still bewailing the loss of Amoret, forgets that she is present, but in the fourth verse of Canto 10 he has remembered.

In verse 16 of Canto 10 of this Book we are told that the Warden Danger had frightened many before Scudamour, but none before Scudamour had ever penetrated beyond the outer line of defence furnished by the twenty knights [Spenser does not expressly say so].

H. CLEMENT NOTCUTT ("The Faerie Queene and its Critics," pp. 67-78). The subject of Temperance, for example, or, as we should phrase it now, Self-restraint, is effectively presented in the story of Sir Guyon, who passes through a series of temptations to give way to anger, to covetousness, and to sensual indulgence, and we watch with sympathy his efforts to attain to mastery over self, knowing that we ourselves have to struggle towards the same goal through various experiences, which, though differing widely in outward form, are in their essence the same as those through which he passes. But when we turn to the subject of Friendship we find ourselves in the presence of a complexity of relationships, too various to enter into the life of any one person. It is not difficult to recognize that friendships between men, friendships between women, and friendships between men and women, have their own special qualities which cannot all be represented in the life of any individual. Further, the influence of friendship in public life is one thing, and in private life it is another; it may last for a lifetime, or it may be the episode of an hour; and Spenser may well have felt that a subject of such complexity calls for a different method of treatment from that which would be suitable for a simpler aspect of life. . . .

But we will come to closer quarters with the matter, and will make a brief examination of one of the books in order to see whether it is such a pathless wilderness as it is said to be. And we will take for this purpose the fourth book, the book of Friendship, which has been censured on this ground perhaps more severely than any other. Professor Jack describes it as "a mere run of romantic adventure." Miss Kate Warren says: "There is no artistic unity of any kind to be found in this book. . . . It is a riot of formlessness."

The book opens, as we have already seen, with a short introductory passage which serves as a link with the previous part of the story, and at the same time strikes the keynote of the part now opening. This is balanced by a passage at the

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end of the book, which forms a supplement to the aspects of Friendship with which the book has been concerned. It suggests that a kind of impersonal parallel may be found in the co-operation that is sometimes to be seen in the forces of Nature. The closing passage also serves as an anticipatory link with Book V. Soon after the opening we meet with the figure of Até (Strife), drawn with a wonderful combination of realistic and symbolic power, standing there at the outset as a warning sign of the hostile forces against which Friendship has to contend; while near the end of the book we find the beautiful picture of Concord; and on comparing the two passages it is evident that they are meant to be set over against one another. Thus Até is spoken of as "mother of debate and all dissention" (1. 19), while Concord is the "Mother of blessed Peace and Friendship trew" (10. 34). Até's dwelling is "Hard by the gates of hell" (1. 20), while the domain of Concord is "a second paradise" (10. 23), and one who surveyed it "thought there was none other heaven than this" (10. 28). Within the dwelling of Até we find, hanging on the walls, rent robes and broken sceptres, shivered spears and shields torn in twain; there are "Altars defyled, and holy things defast" (1. 21); while in the temple of Concord the roof is decked with crowns and chains and garlands gay, and a thousand precious gifts, while from the altars there rises the sweet odour of frankincense (10. 37). Of Até it is said that she tried to bring all this world's fair workmanship to utter confusion (1. 30. 8-9). And over against this, in one of the most beautiful passages in the whole poem, we have a description of the work of Concord (10. 35. 1-4).

Other details might be cited, but enough has been given to make it clear that in these two passages, standing one near the opening and the other not far from the close of the book, there is a skilfully planned contrast between two powerful forces in the moral world, which work, the one in opposition to, the other in support of, the great virtue of Friendship.

A careful survey of the rest of the book reveals the fact that, following upon the account of Até and her mischievous influence, there come three sections of unequal length, leading up to, but not including, the sixth canto; and that, beginning from the seventh canto, and continuing till we reach the account of Concord, there come three other sections which are set, in reverse order, over against the previous three. If we denote the three earlier sections by the letters P, Q, R, the corresponding sections that follow will be R¹, Q¹, P¹, and the contrasted groups are separated by the sixth canto. The incidents or aspects of the poem that make up the various sections come naturally enough in the development of the story, and the plan is not obtruded on our notice; but the indications of intended contrast, both in incident and in phrasing, are clear enough to leave little room for doubt as to its being the plan that was in Spenser's mind when he wrote the poem.

The incident that makes up what I have called the P section tells of the "fayned friendship" (2. 18) of Blandamour and Paridel, which is broken into by the unrestrained sensuality which is one of their main characteristics, and Até is represented as helping to stir up trouble between them (2. 11-12); and over against this is put the P¹ section, in the eighth and ninth cantos, which contain the story of the "true friendship" (9. 3) of the two squires, Amyas and Placidus, which is shown in action when Placidus risks his life to deliver Amyas from the clutches of Corflambo, the monster of lustful passion. To make the parallelism of contrast complete we have Arthur intervening with his powerful assistance at the

moment when Placidus would have been overcome but for his help, and exercising an ennobling and harmonizing influence, the very opposite of that in which Até delighted (9. 14-16). And the way in which Spenser dwells upon the superficial and unstable quality of the friendship based upon and devoted to vicious ends (2. 29), and on the other hand upon the deep and lasting character of the friendship that is founded upon virtue (9. 1-3), shows, almost to demonstration, that the contrast is part of a pattern on which the book is designed.

The incident that occupies the most prominent place in the first part of the book is that of Cambel and Triamond. It fills a large part of the second, third, and fourth cantos, and is balanced in the second half by a section in which the achievements of Arthur are related. These are the sections that I have marked as Q and Q¹ respectively. Again we find certain details in these narratives which appear to be intentionally set over against one another. In the earlier story we have a woman, Cambina, exerting her influence to bring about reconciliation and friendship between men who are contending with one another: she uses a magic wand (3. 42, 46, 48), and gives to the combatants the wonderful drink Nepenthe (3. 43, 49) "whereby all cares foremost are washt away quite from their memorie" (3. 44). In the later story it is a man, Arthur, who brings his healing and uplifting power to the aid of women in distress. He uses a sword instead of a wand, and he too has a precious liquor (8. 20) with which the wounds of Amoret are healed. It is scarcely likely that this combination of parallelism with diversity can be merely accidental. It is probable that a larger and more important contrast underlies the stories, the former group being intended to convey the idea of conflict and reconciliation in public life between groups of men or parties in a nation, while the later incidents are all concerned with the sufferings, the dangers, and the mistakes of individuals, and the way in which some greater power may come to heal, to rescue, and to uplift those who are in need of help. One cannot, however, lay stress upon this, inasmuch as it depends on the interpretation to be given to the legend of Cambel and Triamond, and to discuss this would take us too far away from our present purpose.

Immediately before and after the sixth canto we have the two incidents that I have marked R and R¹. In the one a golden girdle is the cause of strife: in the other a ruby heart is the means of reconciliation. The central figure of the one is the false Florimel, who has already been the complaisant "friend" of a number of men in succession, and who now stands by and listens with no sign of resentment while the discussion proceeds as to which of these valiant knights is to have her next. On the other side is the austere chaste figure of Belphebe, who has, in a distant and queenly fashion, accepted the devotion of Timias, the squire of Arthur. When he falls into an error, which does not appear to be a very grave one, he is summarily dismissed, and it is only after a long period of abject penitence that he is forgiven, and allowed again to serve her (8).

The sixth canto, which occupies, as we have seen, a central place in this group of contrasted incidents, is a masterly piece of work, to be matched only in the finest parts of the poem. Britomart is passing on her way after the turmoil of the tournament in which she has played an effective part. Artegal, sore and angry at his recent overthrow, is led by a misunderstanding to attack her, not guessing for a moment that this brave champion is a woman. He is quickly thrown from his saddle, but springs up and continues the contest fiercely on foot, until at length a "wicked

stroke" shears away the front part of Britomart's helmet, and reveals to his astonished gaze the face of a most lovely woman, crowned with a glory of golden hair. Then there is no more conflict.

The whole canto is a masterpiece of allegorical narrative. Britomart, the Lady Knight of Chastity, stands for womanhood on its defence against all manner of enemies. Artegal is later to figure as the representative of Justice, but here he is disguised as the salvage knight. "His armour was like salvage weed, with woody mosse bidight," and on his shield was the motto *Salvagesse sans finesse* (4. 39). He stands here for manhood in its more primitive and savage state, strong and vigorous, with no evil purpose, but fiercely resentful of opposition. Such a spirit is bound, sooner or later, to come into conflict with the womanhood that declines to submit to the authority of the mere male. The contest may be long and severe, but it ends when the man sees the vision, which may come to him quite suddenly and unexpectedly, of the real beauty of womanhood, which he has never known before. The woman on her side finds to her astonishment that beneath the rough and unpromising exterior lies the ideal which she has so long cherished in her heart (cf. 3. 2); their conflict ceases, and in its place there comes a growing friendship (the word is used in 5. 17).

One can hardly suppose that it is by accident that Spenser has placed here, in the middle of the book, this beautiful piece of allegory, which reaches down to the very heart of the whole matter. Before it comes the one group of incidents, and after it the other, that have already been noted as being set in contrast with one another. And the skill with which the design has been laid out is shown further in the fact that it is the representative knights of the third and fifth books that are thus brought into friendly relations with one another in the middle of the fourth book; so that the great moral forces of Chastity, Friendship, and Justice are thus closely interwoven with one another.

H. S. V. JONES (*A Spenser Handbook*, pp. 231-240). To many critics the fourth book of the *Faerie Queene* has appeared to be the most loosely organized of the entire poem; and, indeed, every reader's first impression must be one of much crowding of characters and confusion of episodes. We are frequently called upon to transfer our interest from one person of the story to another, and we seem to glimpse no clear objective among the quickly shifting scenes of the narrative. If we turn for guidance to the title of the book, we shall find mentioned there the heroes in no sense of the book as a whole, but only the chief characters of an interpolated episode. However, before condemning out of hand the structure of the "Legend of Friendship," we should be sure that we understand what Spenser is there trying to do.

Evidently the fourth book of the *Faerie Queene* departs even further than the third from the centralized biographical method of the first and the second. First of all it should be noted that in only a small portion of the narrative are we concerned with the titular heroes. This is no doubt due to the fact that the "Legend of Friendship" more than any preceding book is felt to be a sequel. As Upton says, the poet here "gives a solution of former distresses and plots." To be sure, as has already been pointed out, characters like Archimago, Duessa, the Red Cross Knight, and Sir Guyon were carried over from one to the other of the earlier books, but in each of the first two it may fairly be said that the plot was completed in the

twelve cantos; whereas stories like those of Britomart and Arthegal, the false Florimell, Marinell, and the true Florimell, which were begun in the "Legend of Chastity," carry on through the "Legend of Friendship" into the "Book of Justice." Spenser's alteration of the Amoret-Scudamour story at the close of the third book is instructive of his changed method. With the publication in 1590 of the first three books that episode was closed with the union of the lovers. When in 1596 the second three books were added, the story was reopened by representing Scudamour and Glaucé as abandoning their post before the House of Busirane in despair of seeing again either Amoret or Britomart. From what has been noted above it will then be clear that Spenser's task in the plotting of the fourth book was to keep in hand several threads of narrative interest which had been left at loose ends at the close of the third.

The continued stories in the fourth book are those of 1. the false Florimell; 2. Scudamour and Amoret; 3. Britomart and Arthegal; 4. Timias and Belphebe; and 5. Marinell and Florimell. Before the opening of the fourth book these, we should observe, had been associated in one manner or another; the two Florimells had been opposed as the true and the false; Amoret and Belphebe were both linked as twin sisters and contrasted as adopted children of Venus and Diana respectively; and Britomart is not only the lover of Arthegal but the friend and protector of Amoret. Furthermore, Spenser's return to the true Florimell story in the last two cantos of the fourth book is comparable to his treatment of the Amoret episode in the last two cantos of the third. The third, fourth, and fifth books are in this manner dovetailed, the stories with which the third and the fourth conclude being in each case developed in the sequel. To these continued stories are added two new episodes, which are here begun and ended,—those of Cambel-Triamond and Amyas-Placidias,—setting forth respectively a mystical and a romantic ideal of friendship.

To promote further the unity of his story Spenser extends the principle of contrast from his treatment of character to his handling of plot. The two main lines of narrative interest, that is, the stories of false Florimell and Amoret, are opposed as tales of false and true friendship. These two lines converge at the Tournament of Satyrane in canto 4, at which the true knights and ladies of the Britomart-Amoret group contend with the false knights and ladies of the Blandamour-Florimell group, first in the tournament itself and then in the test of the girdle. So far a quite orderly progress is interrupted in the manner of the romantic epic only by the long parenthesis of the Cambel-Triamond episode. After the tournament the main interest shifts to the second of the contrasted stories, that of Amoret, which is developed principally through the next six cantos. Once more there is a focal point in the massing of good and evil characters during the assault upon Britomart in canto 9, a situation which is just as far from the end of the story as the Tournament of Satyrane is from the beginning. Similarly in cantos approximately equidistant from the center of the book Spenser balances the interpolated episode of Cambel and Triamond against that of Amyas and Placidias.

At other points of his story it is evident that Spenser has employed this principle of comparison and contrast in order to hold together the elements of his diversified narrative. [For example, Ate and her dwelling (1. 20) vs. Concord and hers (10. 23); strife in 2. 18 vs. reconciliation in 9. 3; Cambina, with her Nepenthe and wand (cantos 2-4), corresponding to Arthur, his precious liquor and sword (8); the strife provoking girdle to the reconciling ruby.]

Friendship, one need hardly say, had received full attention from poets and philosophers long before Spenser celebrated it in the *Faerie Queene*. It had been defined and analyzed by Plato, Aristotle, Plutarch, and Cicero; Montaigne had treated it in a famous essay; and it was illustrated abundantly in such familiar stories as those of Orestes and Pylades, Damon and Pythias, and David and Jonathan. With the classical ideal is mingled in Spenser's poetry that of mediæval romance. Particularly was the English poet influenced by the romance of *Amis and Amiloun*, a story of *fratres jurati*, in which Walter Pater was able to detect a mediæval anticipation of the spirit of the Renaissance. Further, while writing a book in which he particularly pays his respects to Chaucer, Spenser was not likely to overlook the Canterbury tale of the friendship of Palamon and Arcite, which in the sixteenth century was given dramatic form by both Edwards and Fletcher.

Though friendship in the *Faerie Queene* is accounted as one of the virtues which Aristotle "hath devised," Aristotle describes it as only "a kind of virtue" or as "something that goes along with virtue." It is, he says, a motive rather than a mode of conduct. Since it is not exactly a virtue, it cannot be used as an illustration of the golden mean, though we may so use the friendly manner which is a social quality avoiding overcomplaisance, on the one hand, and bluntness on the other. True friendship, going deeper than this, enters into all the fundamental associations of life. "It is indispensable to life," says Aristotle; "for nobody would choose to live without friends, although he were in possession of every other good." "There are some people," he adds, "who hold that to be a friend is the same thing as to be a good man." Since friendship includes the true love of man for woman (see the Prologue to Book IV), and indeed all the domestic relations, not to speak of the broader forms of social and political intercourse, it is not without good authority that Spenser illustrates friendship in the Arthegall-Britomart story and in that of the sons of Agapé. If in the former case friendship may be understood as in one aspect a political virtue, the narrative also serves well to introduce the political allegory of Book V.

According to Aristotle, there are friendships of pleasure, profit, and goodness; though, properly speaking, those which look merely to pleasure and utility are only semblances of the true association. For one thing, they are impermanent; whereas friendship based upon virtue is not only lasting but it insures the highest forms of both pleasure and profit. When Spenser wrote that "vertue is the band that bindeth harts most sure" (2. 29), he was echoing a commonplace of the philosophers from Aristotle to Cicero. Bad men, Aristotle had declared (8. 8. 5-6), can be friends only for the short time that they take pleasure in each other's wickedness. Writing of Blandamour and Paridell, Spenser declared:—

Ne certes can that friendship long endure,
How ever gay and goodly be the style,
That doth ill cause or evill end enure.

If virtue is, thus, necessary to friendship, conversely, friendship is essential to the highest virtue. The classical moralists not only maintained that the association of friends is one into which enter all highly desirable things, such as, honesty, glory, tranquillity, and delight of mind, but they added that virtue cannot without this association attain to the highest good. Spenser's friendship is like his holiness and his Platonic love, not simply a sphere of the virtuous life but an actual school of

moral discipline. People, said Aristotle, cannot really be friends before each has shown the other that he is worthy of friendship and has won his confidence; as in the story of the *Faerie Queene* the Salvage Knight must prove himself worthy of Britomart.

To prove oneself worthy of one's friend was in a sense to become his equal. To be sure, Aristotle deals with the friendship of the unequal, though he admits that the disparity between two persons may be such that friendship is impossible. A father may, indeed, be a friend to his son, but to insure the equality of benefits necessary to friendship the former must receive "something greater in amount or more valuable in kind."

This inequality in friendship, which Spenser has particularly illustrated in the companionship of Britomart and Amoret, is regulated by the principle of distributive justice; each party to the friendship is rewarded in proportion to his merit. However, there is lacking a perfect communion because the rewards are of different kinds. In such relations as that of Britomart and Amoret the profit of the superior is honor; whereas that of the inferior is the help received. "In perfect friendships, the friends are really equal and each gets from the other a return of like and equal kind" (8. 8. 6). Spenser's Triamond is eligible for the friendship of Cambello only after he has established his equality by annexing the souls of his brothers. This idea was formulated in a commonplace of the moralists, which, originating with Zeno, is echoed by Aristotle, Cicero, and Montaigne, but objected to by Bacon; namely, that a friend is an *alter ego*, or the replica of oneself. As an illustration of this ideal, Sir Thomas Elyot in the *Governour* cited the story of Orestes and Pylades, the famous friends whose story Euripides told both in the *Orestes* and the *Iphigenia in Tauris*. These friends so resembled each other that the King of Tauris wishing to kill Orestes could not distinguish him from his *alter ego*. [Not in Euripides; Elyot took the story from Cicero, *De Amicitia* 7.] The corresponding story in the *Faerie Queene* is that of Amyas and Placidas, which, as will appear, borrows several features from the mediæval romance of *Amis and Amiloun*.

An even more intimate or mystic relation is suggested in the episode of the sons of Agapé. Spenser says (2. 43) it was "as if but one soule in them all did dwell"; which might remind one of Aristotle's observation that "brothers are in a manner the same being though in different persons." Cicero in more general terms expressed a similar idea in the *De Amicitia* (21. 81): "It is natural," he says, "for a man to seek out another whose mind will so mingle with his own that instead of two we shall almost get one"; and elsewhere in the same treatise (25. 93) he had remarked that the strength of friendship is seen in its making one mind out of several. One might recall finally the wedding of the Thames and the Medway as symbolizing the more intimate union of spirits.

Only the friendship of the good, Aristotle observed, is secure against the assaults of calumny. An illustration of this and other themes may be noted in the story of Amoret; for, whereas the lives of Blandamour, Paridell, Até, Duessa, and the false Florimell are thoroughly and positively evil; and whereas Braggadocchio in Book IV as in Book II stands for a vice of deficiency, since he is incapable of either hating or loving—

For in base mind nor friendship dwells nor enmity;
conflicting forces that are hostile and favorable to true love and friendship meet in

the Amoret story. In the first place, Amoret appears as the victim of lust in the House of Busirane. Rescued by Britomart from her captivity here (3. 7), she needs to be once more saved from "greedie Lust" by Belphebe in the fourth book. "It is the young," says Aristotle, "who make friends for pleasure; like lovers, they are guided by passion." To this weakness in Amoret corresponds Scudamour's liability to suspicion. Believing the slander of Até, he not only doubts the virtue of Amoret but suspects the integrity of his old friend Glauce. Contrasted with this, is the suggested security against slander of Amoret and Æmylia when attended by Arthur. They dwelt in the very house of slander and were "followed fast" and "reviled sore" by "the shameful hag" [4. 8. 35. 1-2 quoted]. But she only illustrates an impotent rage, still barking and backbiting [36. 4-9 quoted].

A milder form of the dark suspicion of Scudamour is illustrated in the jealousy of Belphebe. Able to free her twin sister from "greedie Lust," Belphebe is not above suspecting Timias when she comes upon him tenderly caring for the wounded Amoret. In the case of both Scudamour and Timias there is shown the contrast between that tranquillity of mind already noted as one of the fruits of true friendship, and the distress and anxiety which disturb the association not grounded in complete virtue. Scudamour in the House of Care is, thus, a companion picture to Timias living in the wilds.

B. E. C. DAVIS (*Edmund Spenser*, pp. 119-121). By the close of Book III the love motive has so completely transformed the "Stoic censor's" rule of repression as to call for apology. [Proem 2-3. 5 quoted.] This foreword links the allegory of Chastity with that of Friendship, which follows it without interruption of the narrative. Friendliness is represented by Aristotle as the mean between peevishness and flattery, the equality of the man who treats everyone according to his desert, neither praising nor blaming indiscriminately. Though the Platonic association of friendship with love persuaded Spenser to attach to it more of an emotional value than is implied in the *Ethics*, the outlines of his allegory are plainly drawn from Aristotle. Até, Sclaunder, Corflambo and Druon, who "unto ladies love would lend no leisure," are all peevish and quarrelsome, "opposing everything and not caring an atom for the pain they cause," as Aristotle describes the man deficient in friendliness. Até works mischief through "false rumours and seditious strife," with the aid of Duessa, Sclaunder and Corflambo. Between them they succeed in provoking endless disputes between Blandamour, Paridell, Claribell and the competitors for the false Florimell, all vying with each other and incapable of reconciliation except through the aid of "God, or godlike man." Alliance between such as these can never be more than a friendship of policy (2. 29. 6-9):

Ne certes can that friendship long endure,
However gay and goodly be the style,
That doth ill cause or evill end enure;
For vertue is the band that bindeth harts most sure.

All alike err through excess, but the excess is of love rather than of friendship in the sense employed by Aristotle. The typical specimen of Aristotelian complacency or excessive friendship, the man "who praises everything with view to pleasure and opposes nothing at all," is the Squire of Dames. On the other side stand the true friends Cambel and Triamond, Placidus and Amyas, bound by mutual love free

of rancour, a brotherhood "combynd with vertues meet," which overrules all other ties of affection, whether to mistress or to kin.

The last three cantos of Book IV, partly inspired, perhaps, by the circumstances to which we owe *Amoretti* and *Epithalamion*, compose one great hymn to the praise of love as the source of all happiness and the object of all desire. The erotic allegory which predominates throughout the greater part of the poem reaches its climax in the vision at the Temple of Venus, the "Epithalamion Thamesis" and the nuptials of Marinell and Florimell; but the climax has been anticipated by a change in tone which steadily develops throughout the latter part of Book IV. The testy suitors, pacified through the timely intervention of Arthur, appear in more favourable light, as well-spoken gallants rather than mere types of lawless passion. At the request of good Sir Claribell, who, but twenty stanzas before, was lewd Sir Claribell, Scudamour regales the company with the story of his adventures at the court of Love, a secular allegory after the order of the *Roman de la Rose*, which comes as a welcome relief from the clash of arms and the saws of the moralist. His encounters with those old-time worthies Doubt, Delay, Danger, Concord, Love and Hatred are but a preliminary to the apocalypse that follows, the mighty concourse of lovers hymning the Queen of Beauty and the silent group encircling the object of his desire. [10. 52 quoted.] So the magic of Spenser quickens and beautifies a moribund convention, worn and enfeebled by long use. For one moment the twelve virtues of Aristotle are forgotten and the court of Gloriana dissolves before the court of Venus.

The spell lasts throughout the two cantos following. Storm and stress give place to reconciliation and midsummer merriment.

CHARLES G. SMITH ("The Ethical Allegory of the Two Florimels," pp. 140-151) attempts to show: "first, that the true Florimel, representing true beauty—beauty which has its source in a beautiful soul—arouses noble desires in noble minds, alone able to distinguish between true and false beauty, and stirs up sensual desire in base minds because they are blinded by lust; second, that the false Florimel, representing false beauty—mere physical beauty—beauty which does not have its source in a beautiful soul—appeals to base minds only and therefore never begets virtuous love or true friendship."

Mr. Smith contends that this doctrine is stressed in the first two *Hymnes* and is elaborated in the final book of the *Courtier*. From the latter he quotes extensively to show that true beauty is based on goodness; that it inspires true love, but may arouse lustful desires in base minds; and that false beauty only arouses lustful desires in base minds. The careers of the two Florimels are then traced in detail to show that in every detail they bear out these generalizations.

The study concludes as follows: "Mr. H. C. Notcutt [see pp. 298-301] suggests an interpretation of the rôle of the make-believe Florimel squarely opposed to mine. He says: 'Spenser is showing us that Beauty, even when allied with Virtue, is not in itself a promoter of Friendship; while Beauty that conceals Vice is a powerful influence for destroying friendship.' If my interpretation is sound,—and it seems to be borne out by every aspect of the story,—this is unsound. The pivotal sixth canto alone shows that true beauty, when allied with virtue, promotes lasting friendship. Instead of showing us that 'Beauty that conceals Vice is a powerful influence for destroying friendship,' Spenser shows that such beauty is not real beauty, that it appeals to the base-minded only, that friendship based on such beauty will not

last, and that true friendship is never jeopardized by it. Mr. Notcutt fails to see that in the allegory of the two Florimels Spenser's primary purpose is to distinguish between true beauty and false beauty and to show their respective power and influence.

"I have pointed out the important incidents in which the make-believe Florimel plays a part. The significant elements in the allegory are:

1. False beauty appeals to the base-minded and often promotes the semblance of friendship among such; but friendship based on false beauty is mere make-believe and will not last.

2. A noble-minded person—a person whose whole nature is governed by reason—can distinguish between true and false beauty, and false beauty consequently has no real appeal for such a person. Hence, friendship among the noble-minded cannot be destroyed through the influence of false beauty.

3. True beauty promotes true friendship. In the fourth book, therefore, Spenser's Platonism is organically related to his theory of friendship: Venus is the source of concord because she is at once 'The Queene of beautie, and of loue the mother (4. 10. 29).'

"The make-believe Florimel is false beauty—beauty which does not have its source in a beautiful soul (H. B. 90-1):

Beautie is not, as fond men misdeeme,
An outward shew of things, that onely seeme.

"The evidence in this study is presented not as affording a complete explanation of the allegory of the two Florimels, but as demonstrating strikingly the degree to which certain Neo-Platonic concepts permeate Spenser's poetry. The allegory of the two Florimels, as here interpreted, furnishes a touchstone for Spenser's attitude toward true and false beauty in the entire *Faerie Queene*. Examination of the conception of beauty informing the episodes in which such characters as Una, Belphoebe, Amoret, and Britomart play a part reveals that the theory of beauty portrayed there is consistent with the material presented in this paper. That true loveliness in woman is celestial is a constantly recurring theme in Spenser. His knights who represent the virtues without exception admire in women what he conceived to be true beauty. He never forgets that his purpose is 'to fashion a gentleman or noble person in vertuous and gentle discipline.'"

CHARLES G. SMITH ("Spenser's Theory of Friendship," pp. 490-500). In the first three books of the *Faerie Queene* Spenser is primarily interested in the virtue of the individual as such: his holiness, his temperance, his chastity—the harmony of the whole nature controlled by reason. Beginning with the fourth book he turns to a more definite study of the individual in relation to other individuals. With his classical background it was reasonable that he should put friendship next. Aristotle had upheld the thesis that all social relationships grow out of friendship, and both Plato and his Neo-Platonic followers had expounded a philosophy essentially consistent with this. In the present paper I shall endeavor to show that in the fourth book Spenser conceives of friendship as the operation in the world of man of a principle of cosmic love, a conception which he bases on the Hymn to Venus taken from Lucretius; and that there is a striking correspondence between the concord-discord antithesis in the fourth book and the conflict in *Mutabilitie*, a correspondence which not only throws light on the poet's interests in the fourth book but also helps to date *Mutabilitie*.

In the tenth canto of the fourth book we have some of the finest poetry Spenser wrote, and it is in this canto that he perhaps most explicitly sets forth his theory of friendship. Here we have the Temple of Venus, which occupies a place in the book comparable to the position of the House of Holiness in the first book or Mercilla's Court of Justice in the fifth book. It has been generally held that Spenser translated the Hymn to Venus and included it here merely because of its fine poetic quality. The significance of the relation between Venus and friendship—the alleged theme of the book—has been overlooked, although the relation is, I believe, organic and therefore allegorically highly important. According to the Hymn, Venus is the mother of love—the harmonizing and unifying principle in the universe. [Sts. 44 and 47 quoted.] The whole canto is built around this Hymn, while throughout the book there is an exposition of the work of Venus—"The Queene of beautie, and of loue the mother" (10. 29)—in human society. Lady Concord is the personified abstraction of the poet's conception of this particular function of Venus, and he has therefore closely associated them here in the tenth canto. There is here a choruslike passage (10. 34-35) describing Lady Concord's rôle which furnishes a clue to Spenser's conception of friendship. [Stanzas quoted.] Thus, Spenser conceives of friendship as the operation in the world of man of a harmonizing and unifying cosmic principle. [The allegory of the book is here reviewed to sustain the statement, the opposition of concordant and discordant forces being especially emphasized.]

There are several passages in Spenser's poetry outside of the fourth book which also contain the conception of love as a harmonizing and unifying force. In *An Hymne in Honour of Love* the universe is regarded as a kind of organism, the world having been brought out of chaos and all its parts bound together by the synthesizing power of love, which continues to maintain concord. The following lines from that *Hymne* indicate Spenser's point of view (75-91):

The world that was not till he did it make;
Whose sundrie parts he from them selues did seuer,
The which before had lyen confused euer.
The earth, the ayre, the water, and the fyre,
Then gan to raunge them selues in huge array,
And with contrary forces to conspyre
Each against other, by all meanes they may,
Threatning their owne confusion and decay:
Ayre hated earth, and water hated fyre,
Till Loue relented their rebellious yre.
He then them tooke, and tempering goodly well
Their contrary dislikes with loued meanes,
Did place them all in order, and compell
To keepe them selues within their sundrie raines,
Together linkt with Adamantine chaines;
Yet so, as that in euery liuing wight
They mixe themselves, and shew their kindly might.

The same theory recurs in *An Hymne in Honour of Beautie* (194-8):

For if you loosely loue without respect,
It is no loue, but a discordant warre,
Whose vnlike parts amongst themselves do iarre.
For Loue is a celestiaall harmonie,
Of likely harts.

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(This passage also reflects the proverbial theory that friendship is based on similarity—a principle definitely echoed in Book Four.) A similar idea also appears in *Colin Clouts Come Home Againe* (841-852):

For by his [love's] powre the world was made of yore,
And all that therein wondrous doth appeare.
For how should else things so far from attone
And so great enemies as of them bee,
Be euer drawne together into one,
And taught in such accordance to agree?
Through him the cold began to couet heat,
And water fire; the light to mount on hie,
And th' heauie downe to peize; the hungry t'eat
And voydnesse to seeke full satietie.
So being former foes, they wexed friends,
And gan by little learne to loue each other.

These passages in Spenser's doctrinal poems, containing the same theory as that found in the fourth book, help to determine the main implications of his conception of friendship in that book. Allegorizing there this teaching of the function of love, it is evident he did not abandon it.

In each book of the *Faerie Queene* the most important adventures or episodes occur in the concluding two or three cantos. The fourth book is typical in this respect. In the last two cantos Spenser's conception of friendship, already explicitly set forth in the tenth, seems to be effectively illustrated. [In a footnote Erskine, Notcutt, and Miss Albright ("On the Dating of Spenser's Mutability Cantos," SP 26. 486) are quoted as opposing this view.] When Spenser is about to relate something important, it is his habit to invoke the aid of the gods. At the beginning of canto eleven there is such an invocation. In this canto and in canto twelve we have an account of the elaborate ceremonies at the marriage of the Thames and the Medway, and the story of the marriage of Marinell and Florimel. It is highly significant that here at the end of the book there are illustrations of friendship taken from nature. The theory set forth in these cantos seems to be consistent with the conception of friendship delineated in the book as a whole, for here we have examples of the power of friendship as a unifying cosmic force. In completing his allegory Spenser here utilizes the myth of the "Venus of the fomy sea" (12. 2). Thus he employs the myth of the two Venuses in order to show that friendship is an aspect of cosmic love in the nature of things.

Mr. H. C. Notcutt ably maintains that the fourth book is not, as Spenser's critics have held, formless. His thesis that Ate (Discord), realistically and symbolically drawn near the opening of the book, is meant to be set over against the striking account of Concord near the end of the book seems to be correct. Any one who ever read the book through carefully has doubtless observed this contrast; but Mr. Notcutt, in demonstrating that the book has design, has shown that the contrast is apparently purposeful. It would be strange indeed if this antithesis, of such high structural importance in the book, did not have allegorical implications also. Mr. Notcutt, however, has dealt only incidentally with this aspect of the poem. In addition to proving that Book Four has design, his aim is to point out that it is structurally related to Books Three and Five. I have already given considerable evidence to show that Spenser conceives of friendship as the operation in the world of man

of a principle of universal harmony. Examination reveals that a concord-discord antithesis, which would seem to be necessary in allegorizing such a conception, pervades the book as a whole.

This antithesis in the fourth book is strikingly parallel to the conflict in *Mutabilitie*, although the conflict in the fourth book is social, whereas the conflict in *Mutabilitie* is cosmic. The main characters in *Mutabilitie* have their counterpart in the fourth book. Nature and Sergeant Order parallel Venus and Concord; Mutability and Bellona parallel Ate and Duessa. When Nature reigns in the universe, order results; when Venus reigns in the realm of man, concord results. Mutability strives to bring about disorder in the universe; Ate strives to bring about discord in the realm of man.

The description of Nature is analogous to the description of Venus: a halo of mysticism surrounds both of them. Each is covered with a veil; each is described as a beautiful woman; and each is represented as awe-inspiring. These are only some of the details which indicate similarity; there are others. The chief point of interest is that each is represented as the mother of all good. The conception of the work of Nature in the universe discussed in *Mutabilitie* is incarnate in Sergeant Order; the conception of the work of Venus in the realm of man discussed in the fourth book is incarnate in Lady Concord. These personified abstractions alone show that Spenser's conception of Nature is essentially identical with his conception of Venus. With the aid of Sergeant Order Nature prevents "confusion and disorder" (7. 7. 4 and 7. 7. 14):

Right to all dost deale indifferently,
Damning all Wrong and tortious Iniurie,
Which any of thy creatures doe to other
(Oppressing them with power, vnequally)
Sith of them all thou art the equall mother,
And knittest each to each, as brother vnto brother.

Compare the work of Concord, represented as the mother of peace and friendship [10. 34-5 quoted].

The similarity between Ate and Mutability is equally striking. Ate came "from below, Out of the dwellings of the damned sprights" (1. 19), and so did Mutability, a descendant of Chaos (7. 6. 26-7). In their mischief-making each is aided by "borrowed beautie" (1. 31; compare 7. 6. 28-30). Ate is accompanied by Duessa, who assists in stirring up strife; Mutability has a sister, Bellona, mentioned in the fourth book (1. 14), who does the same thing. Ate strives to undo the work of Concord; Mutability strives to undo the work of Nature. Of Ate it is said [1. 29-30 quoted]. Of Mutability it is said (7. 6. 5):

For, she the face of earthly things so changed,
That all which Nature had establisht first
In good estate, and in meet order ranged,
She did pervert, and all their statutes burst:
And all the worlds faire frame (which none yet durst
Of Gods or men to alter or misguide)
She alter'd quite, and made them all accurst
That God had blest; and did at first provide
In that still happy state for euer to abide.

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There are still other points of similarity between the fourth book and *Mutabilitie*. In addition to the emphasis on the concord-discord conflict in the fourth book, the question of mutability as such is raised more than once. In the eighth canto there are some truly choruslike mutability stanzas. In the "antique age yet in the infancie Of time," according to the passage (8. 30-4), friendship was the ruling principle both in the material universe and in the world of man. Then man's reason governed his passions and desires and "loyall love had royall regiment." Now the world has fallen into corruption through lawless lust and has therefore "utterly decayd." In addition to showing that the idea of mutability is definitely discussed in the fourth book, the passage helps to make certain the importance of the choruslike stanzas in canto ten dealing with the place of concord in human society. . . .

It is significant that this theme is introduced in the fourth book in connection with Chaucer, for he is also mentioned in *Mutabilitie*, in certain features of which his influence seems to be manifest. (Compare Greenlaw, "Some Old Religious Cults in Spenser," *SP* 20. 218-220.) There can be no question about his influence in the fourth book; his *Squieres Tale* is completed there. Professor Greenlaw has suggested ("Spenser and Lucretius," *SP* 17. 461-2) that the theme of Time the destroyer in *Mutabilitie* is a Lucretian echo. Since we know that the Hymn to Venus upon which Spenser bases his theory of friendship comes from *De Rerum Natura*, the theme of Time the destroyer in the fourth book is possibly a reminiscence of the same source. (Compare *De Rerum Natura* 5. 828-835.)

The personification of rivers in *Mutabilitie* (7. 6. 40-1) is expanded into almost a full canto in the fourth book (canto 11), a fact which has more significance than perhaps appears at first sight.

It is Spenser's practice in the *Faerie Queene* to comment on the implications of a canto or a book at the beginning of the next. In the prologue to Book Five, accordingly, we have a description of the world in the Golden Age of universal concord, and the ideal harmony which characterized that age is contrasted with the discord widespread at the present time. Spenser says that in the Golden Age harmony prevailed in the world of man, for then "all men sought their owne, and none no more" (Proem 3); but now (Proem 4)

the heauens reuolution
Is wandred farre from where it first was pight,
and all things (Proem 6)

doe at random roue
Out of their proper places farre away,
And all this world with them amisse doe moue,
And all his creatures from their course astray,
Till they arriue at their last ruinous decay.

This comment by the poet himself greatly strengthens the hypothesis that the conflict portrayed in the fourth book is essentially the same as that set forth in *Mutabilitie*.

The sixty-fifth sonnet of the *Amoretti* is made up of the concord-discord antithesis, which serves further to indicate that this idea was deeply rooted in Spenser's conception of the nature of things.

The parallelism between the underlying conception of Book Four and that of

Mutabilitie is too close to be neglected. When the two poems are studied together, the parallelism takes on meaning.

1. The striking parallelism between the fourth book and *Mutabilitie*, coupled with the possibility of definite Lucretian influence in *Mutabilitie* and the fact that there is important Lucretian material in the fourth book, suggests that they were written at about the same time. The further fact that certain parts of Book Three deal with the question of mutability also favors this possibility. The fourth book was evidently written after 1590, the date of the publication of the first three books, for the end of the third book was altered after 1590, as the 1596 edition shows, in order that the story might be continued. There is therefore good reason for believing that Book Four and *Mutabilitie* were written soon after 1590. [A footnote gives further evidence to this effect from Floyd Stovall, "Feminine Rimes in the *Faerie Queene*," *JEGP* 26. 91-5, and F. M. Padelford, "The *Cantos of Mutabilitie*: Further Considerations Bearing on the Date," *PMLA* 45. 704-711.]

2. The fact that the concord-discord conflict in the fourth book is paralleled by a similar conflict in another of Spenser's poems gives added significance to the conception by indicating its importance in his thought: apparently he did not discard the mutability theme.

3. The parallel is further evidence of the soundness of the thesis that in Book Four Spenser is portraying friendship as the operation in the world of man of a principle of cosmic love.

4. The fourth book is similar to *Mutabilitie* in that there seems to be nothing distinctively Christian in it. Spenser's conception of friendship as a principle of concord operating in the world of man to produce harmony and of discord as a force operating to frustrate it is classical.

Finding in Plato, Aristotle, Plutarch, Cicero, and other classical authors emphasis on friendship as an object of aspiration, many Elizabethan writers became interested in the theme and evidently attempted to revive it. Elyot, Edwards, Lyly, Greene, and many others give considerable attention to the subject. It is under the influence of this wide-spread interest, of course, that Spenser wrote the fourth book. However, in view of the evidence that Spenser bases his theory of friendship on Lucretius's Hymn to Venus, the similarity between his theory of concord as the organizing principle in the realm of man and Lucretius's theory of the development of the world out of chaos is significant. In Lucretius there is an exposition of the conflict between the principle of concord and the principle of discord in the nature of things; in Spenser there is an exposition of the same principles in conflict in the world of man. It is possible therefore that Spenser became interested in the theory as a result of a study of *De Rerum Natura*. The apparent close kinship between *Mutabilitie* and the fourth book and the probable influence of Lucretius on *Mutabilitie* favor this possibility, as also do several Lucretian echoes scattered throughout the fourth book. Although Lucretius gives little attention to the organization of human society, he suggests that friendship is responsible for the origin and perpetuation of civilization. For example, he says (Loeb ed., p. 413):

Then also neighbors began eagerly to join friendship amongst themselves to do no hurt and suffer no violence, and asked protection for their children and womankind, signifying by voice and gesture with stammering tongue that it was right for all to pity the weak. Nevertheless concord could not altogether be produced, but a good

part, nay the most kept the covenant unblemished, or else the race of mankind would have been even then wholly destroyed.

- * Spenser's indebtedness to Lucretius in the fourth book is therefore perhaps much greater than any one has suspected. However, since theories of concord similar to Spenser's were widespread (compare, for example, the following: Empedocles, fragments numbered 22 and 26 by Diels, tr. by John Burnet, *Early Greek Philosophy*, 3rd ed., London, 1920, pp. 209 and 120 respectively; Plato, *Gorgias* 507-8, Jowett, 3rd ed., 2. 399-400; Aristotle, *N. Eth.* 9. 6. 1-2; Cicero, *De Amicitia* 6; Chaucer, *Troilus and Criseyde* 3. 250-2; Ficino, *Commentarium in Convivium* 3. 3; Hoby, *Book of the Courtier*, Everyman ed., p. 321; Elyot, *The Governour*, ed. by Croft, 2. 122-3; Churchyard, "A Sparke of Friendship and Warne Good-Will," Nichols, *Elizabeth's Progresses* 2. 587-590; Ariosto, *Orlando Furioso* 24. 114), it is impossible to determine the extent of that indebtedness.

APPENDIX II

THE DATE OF COMPOSITION

KATE M. WARREN (Introduction to her edition of Book IV, pp. viii-ix). We have no certainty as to the exact date when he composed the three Legends of Friendship, Justice, and Courtesy, which form the second half of the *Faerie Queene*. It seems likely, however, from internal evidence that the first of these—Book IV, which is contained in this present volume—was written not very long after the third book, the Legend of Chastity. In several ways there is a resemblance between these two poems, and especially in their formlessness. Again, the main object of Book IV seems to bring to a conclusion the stories in Book III and the two books are thus more closely connected than any others of the *Faerie Queene*. It is difficult to think that there could have been a long time between the composition of these two. But, the fourth book finished, Spenser's mood changed, and the Legend of Justice (Bk. V) finds him returning to the model of form which he had set before himself when he wrote Books I and II. In character, then, this fourth book would seem to belong to the earlier part of the *Faerie Queene*, and it is only an arbitrary division which places it in company with the second half of the poem. In manner and in matter it is very different from the clear-shaped, stern-aired Legend of Justice which immediately follows it, and it is scarcely less apart, though in another way, from the pastoral world of the Legend of Courtesy. Its place is by the side of the third book; yet, though it resembles this, it has a very distinct character of its own, built up upon qualities of strength and weakness which reveal the nature of Spenser's genius in a striking way.

EVELYN MAY ALBRIGHT ("The *Faerie Queene* in Masque at the Gray's Inn Revels," pp. 497-516; condensed). "It has long been believed that before Part I of *The Faerie Queene* was published (in 1590) portions of Books I and II had been seen by Fraunce, Peele, and Marlowe. It is known that Gabriel Harvey had a manuscript of *The Faerie Queene* for criticism before April, 1580; that Raleigh in Ireland and Queen Elizabeth in London passed judgment on some part of the first division before it was put into print; and that a circle of Lodowick Bryskett's friends near Dublin heard Spenser tell his plans for the whole work and also saw "some parcels" of it. [But see ERSKINE in Appendix I.]

As yet, I think no evidence has been presented to show that any part of the last three books was known in England previous to its appearance in print. The publication of these books probably fell between the date of entry on the Stationers' Registers, January 20, 1596, and the date of the protest of King James of Scotland against Spenser's treatment of his mother in that part of the work, November 12, 1596. But the six books were evidently completed some time before 1596, for Sonnet No. 80 of the *Amoretti* contains the lines:

After so long a race as I have run
Through Faery land, which those six books compile.

Spenser's wedding was on June 11, 1594. The *Amoretti* and the *Epithalamion*, 'written not long since,' were entered for publication on November 19, 1594, and published in 1595. In dedicating them to Sir Robert Needham, William Ponsonby,

the publisher, reveals the method by which Spenser sent him these manuscripts from Ireland:

This gentle Muse for her former perfection long wished for in Englande nowe at the length crossing the Seas in your happye companie, (though to your selfe unknowne) seemeth to make choyse of you, as meetest to give her deserved countenance, after her Retourne.

Now if the six books of *The Faerie Queene* were finished before the *Amoretti* came over with Needham in 1594, it seems entirely reasonable to suppose that the last half of *The Faerie Queene* was available for use before November 19, 1594. Possibly it came over along with the *Amoretti* and the *Epithalamion*. It is the purpose of this paper to show that the Proteus masque contains a fairly explicit announcement, to the court of Elizabeth, of the impending publication of Part II of *The Faerie Queene*, in connection with the acknowledgment of it as a source; and that parts of Books IV and V (as yet unpublished) gave suggestions for two little masques, of Amity and of Proteus, in the Christmas Revels at Gray's Inn and at court in the winter of 1594-5." The masque of Proteus was the work of Francis Davison and Thomas Campion and was presented at Gray's Inn on March 2 or 3, 1595. "The basic situation is Spenser's story of the conflict of Arthur and Artegall with Malengin, or Guile, who, endeavoring to escape, goes through a series of Protean transformations. With this story Davison interwove suggestions from Spenser's account of the transformations of Proteus himself in several parts of the *Faerie Queene*. In place of Spenser's Arthur, Davison introduced *Prince*; and for Artegall . . . he substituted *Esquire*.

"In the ninth speech of the masque the Esquire voices Davison's acknowledgment of Spenser's narrative as source by placing the story in a continuous narrative of exploits of Arthur and his knights, a part of which is assumed as already known by the audience, and a new part of which is about to come into print. It is the new part that has been used by the author of the masque, as appears from his statement of the position of the Proteus material with reference to the whole work (*Gesta Grayorum*, p. 60):

After the victory at Austrican
Had made an end of the Tartarian war,
And quite dispers'd our vanquish'd enemies,
Unto their Hoards, and huge vast wilderness;
Our noble Prince, and his couragious Knights,
Whose untry'd Valour, in the Battle fought,
Was rather warm'd, than fully exercis'd,
Finding no Enterprise that did deserve
Th' Employment of their brave united force,
After assignment of a Day and Place,
Where both himself and all his Knights should meet,
Dispers'd themselves into many sundry Quests,
To seek Adventures as they should befall.
The Prince himself, who only was attended
By me his Squire, had many strange Exploits;
Which since they shortly shall be put in Print,
Join'd with Prince Arthur's famous Chronicle,
I shall not now need to repeat at large."

The characters—Neptune, Proteus, Amphitrite, Thāmesis, sea-nymphs, and Tritons, provided by *F. Q.* 4. 11. 2 ff., the setting of time and place, the story situation, and the order of ideas lean strongly upon *F. Q.* 4. 11 and 5. 9.

The masque of Amity was presented on the evening of January 3, 1595, in celebration of the friendship between Gray's Inn and the Inner Temple. Theseus and Pirithous, Achilles and Patroclus, Pilades and Orestes, Scipio and Lelius, and Graius and Templarius successively entered arm in arm and offered incense upon an altar.

The fact that the Proteus masque was clearly suggested by Spenser, encourages one to see a probable Spenser influence in this masque.

The balance of the paper is concerned with the friendship of Lord Grey for William Davison, the father of Francis, the official scape-goat for the execution of Mary Queen of Scots, and the possible bearing that this friendship had upon Spenser's attitude toward Mary and the circumstances which provided Francis with a manuscript copy of *F. Q.*, *Part Two*.

APPENDIX III

THE ITALIAN ROMANCES

The influence of the Italian Romances upon Book Four is covered in Appendix V of Book III. See Appendix VI below.

APPENDIX IV

THE WOMEN OF THE ALLEGORY

CHARLES W. LEMMI ("Britomart: The Embodiment of True Love," pp. 133-9). In one of those articles on Spenser to which scholarship will ever be indebted, Edwin Greenlaw wrote of Britomart at the house of Busirane [see Book II, pp. 359-366], and interpreted what she sees and overcomes there as "the religion of love degenerated into a cult," as "a love that is no true religion": something to be compared with mere courtly gallantry and with the perversion of Platonic conceptions. About Britomart he expressed himself guardedly; yet he implied, it seems to me, her close relation to ideal or true love. This last point and others connected with it are the subject of the present paper, which, if I am not mistaken, bears witness to the soundness and the fruitfulness of Greenlaw's views.

The meaning to be attached to Britomart was suggested by Dr. S. J. McMurphy when she wrote ("Spenser's Use of Ariosto for Allegory," p. 31):

Moreover, chastity in Spenser is not the vowed celibacy of the mediaeval ascetic, but is synonymous with conjugal love in its purest form. This idea he holds in common with Ariosto's commentators, who describe Bradamante, the model for Spenser's Britomart, as, successively, the chaste wife in contrast to the meretrix Alcina, the divine love in contrast to carnal love, and in another phrase, Heavenly Grace.

Dr. McMurphy assuredly pointed the way; yet, in defining Britomart as the type of conjugal love, she missed a larger and more elevated symbolism which, it seems to me, becomes clearly perceptible in the light of Greenlaw's words. The canto [3. 3] in which Merlin sanctions and encourages Britomart's love for Artegal begins, it will be recalled, as follows:

Most sacred fyre, that burnest mightily
In living brests, ykindled first above
Emongst th' eternall spheres and lamping sky,
And thence poud into men, which men call Love;
Not that same, which doth base affections move
In brutish mindes, and filthy lust inflame;
But that sweete fit that doth true beautie love
And choseth Virtue for his dearest dame,
Whence spring all noble deedes and never-dying fame.

Here we have an invocation of Platonic love; and it is an opportune one, for the poet adds:

But thy dredd dartes in none doe triumph more,
Ne braver prooffe in any of thy powre
Shewd'st thou, then in this royall maid of yore.

Clearly enough, then, Britomart is supremely filled with this Platonic love. Remembering that Spenser was strongly influenced by the Neo-Platonists, let us investigate the matter a little further.

Marsilio Ficino, in his famous commentary on the *Symposium* of Plato, says as follows (*Sopra lo Amore*, edited by G. Rensì, Lanciano, Carabba, 1914; 2. 7. 36):

There are, then, two Venuses: one is that intelligence which we have identified with the Angelic Mind, the other is the power of generation attributed to the Soul of the World. Both are accompanied by Love, through which the first contemplates the Beauty of God, and the second creates divine beauty in earthly forms.

Of course, we participate in these Venuses,—more or less according to our spiritual purity:

The soul of man has two powers: that of knowing and that of generating. These powers are two Venuses in it, and they are accompanied by two Loves. When the beauty of the body appears before our eyes, our mind, which is in us the first Venus, loves and worships it as an image of the beauty of God; our generative powers, which are in us the second Venus, desire to generate a form similar to it. Love, then, is in both these powers. In the first it is a desire to contemplate beauty; in the second, to generate it. The one love and the other are virtuous. Each follows a divine image.

Both Loves are virtuous, and he in whom the second Venus predominates is far different from the gross voluptuary:

He who follows Love rightly praises the forms of the body; but by means of these he meditates on something more excellent in the Soul, [in] the Angel, and [in] God, and longs for this with the greater fervor. Meanwhile he uses the generative function as dictated by natural order and the laws devised by prudent men.

Surely, all this is pertinent to our inquiry. It helps us to understand Britomart, the chaste but prolific ancestress of many descendants, who, guided by an image, seeks to unite with Sir Artegal, the embodiment of Justice.

We may regard Britomart herself as an embodiment. Love informs her to a supreme degree; therefore she is spiritually one with it. Through her, Love dwells among men. She is the actual progenitor of an illustrious line, and in her we see an actual example of the perfect lover; but no less actually she is the flame which possesses her. That flame does not descend from the first Venus, who, rapt in contemplation, never turns her gaze earthward or has any concern with human marriages (cf. Plotinus, *Enneads* 3. 5); rather, it draws her into union with the second, with Plotinus's Earthly Venus, the Soul of the World. Britomart is far from indifferent to this world of ours; and God knows there is more need of her warm flame here than of the cold fires of contemplative ecstasy. Scornful of wealth and calculation, she tumbles down proud Marinell; scornful of hollow convention, she forces its champions to confess "That truth is strong, and trew love most of might" (*F. Q.* 3. 1. 29). She it is who puts new life and courage into Scudamour, though he is but the average, not the ideal lover. In her we recognize the embodiment of that Love to which Spenser exclaims that it makes the true lover invincible (*H. L.* 226-9):

Thou, being blind, letst him not see his feares,
But cariest him to that which he hath eyde,
Through seas, through flames, through thousand swords and
speares;
Ne ought so strong that may his force withstand.

Her royal hands clasp the girdle of constancy around the waist of beauty, "For love is lord of truth and loialtie" (*ibid.* 175). Where fogs of false love cast their

ambiguous darkness, Britomart clears the air like a good storm. To Malecasta she is Nemesis, and fills that loose damsel "with sudden feare and ghastly drerihedd" (*F. Q.* 3. 1. 62); for indeed lust fears true love (*H. L.* 141),

Ne can his feeble earthly eyes endure
The flaming light of that celestiall fyre.

To Amoret she is a tower of strength and a beacon of salvation; but for her the poor girl would never marry her Scudamour. Britomart is very much concerned with earthly marriages. Thanks to her, as Merlin prophesies, honorable unions will be fruitful of brave and wise men for generations to come. She is actively interested in the world. Indeed, she has supremely important tasks to perform in it. When her long quest is over, she will occupy the seat of authority beside Sir Artegall and temper the severity of his judgments; and the two, august as Osiris and Isis, will embody justice and love, the true inspirers and creators of good kings and queens.

Britomart rescues Amoret from false and artificial love; but it is Belpheobe who rescues her from lust. False love is rejected and discredited by true love; lust is destroyed by chastity. That Belpheobe is an embodiment of this last virtue we know from Spenser himself, who further informs us that the Virgin Queen is another. Are we to see anything more in the chaste huntress? Professor M. Y. Hughes ("Virgilian Allegory and The Faerie Queene," *PMLA* 44. 696-705 [see Book II, p. 218]) brilliantly and convincingly argues that we are,—that Belpheobe is also the Heavenly Venus of the Neo-Platonists. The interpretation fits like a glove; for, as I have said, Heavenly Venus has no concern with earthly marriages. Here we have absolute chastity indeed; not merely repression of passion, or subordination of it to spiritual ends, but utter disregard for it. Even Prince Arthur has to battle with Maleger till finally he lifts him up and crushes him, thus quelling lust, as Fulgentius puts it, "carnis denegato tactu." (Cf. *Mythologicon* 2. 7. Boccaccio and Natalis Comes follow Fulgentius in his interpretation of Antaeus, the obvious source of Spenser's Maleger.) Here, instead, we have total detachment. Of course, this entire purity of mind is the ideal chastity of Christian teaching. To Belpheobe also the angels—the angels that are Ideas—ever speak (*Milton, Comus*, 457-8),

And in clear dream and solemn vision
Tell her of things that no gross ear can hear.

Yet Heavenly Venus also is attended by Love. Poor Timias fails to understand how austere is this Heavenly Love, and like Psyche he has to suffer for his error.

Spenser tells the Queen that she may see herself both in Belpheobe and in Gloriana (*F. Q.* 3. Proem 5):

Ne let his fayrest Cynthia refuse
In mirrours more then one her selfe to see;
But either Gloriana let her chuse,
Or in Belpheobe fashioned to bee;
In th' one her rule, in th' other her rare chastitee.

She may indeed do so if we suppose that both are embodiments of Heavenly Venus: the one in her aspect of spiritual detachment, or chastity; the other in her completeness as the Universal Soul or Angelic Mind. To this last, power or rule may well be attributed, and thus we may see in Elizabeth the anointed vicegerent of God. As Heavenly Venus, Gloriana is ultimate Platonic truth, comprehending and

embodying all Ideas. It is with this queen of the spiritual world that Prince Arthur, the perfect knight, strives devotedly to unite himself, smiting down all opposition thanks to his shield of truth. Prince Arthur cannot be deceived as Timias was. He has overcome the obscuring body; he is the bearer of the diamond shield, he is the vehicle of God's truth and might. Says Ficino (*op. cit.* 6. 13. 115):

That divine man Plato, in the sixth book of the *Republic*, opens his mind to us and tells us that the intellectual light by which men understand the truth is God himself, the creator of all.

God is love and God is light. In the article I have mentioned, Greenlaw remarked that Britomart "is the counterpart of Arthur"; and indeed both are vehicles of His truth. In defence of His truth, God is also the God of hosts; and mere men, if they be pure in heart, may be the chosen instruments of His might. The shield which benumbed Orgoglio with its brilliancy and could expose the falsity of "all that was not such as seemd in sight," flames with the thunderbolts of Jove when it hurls the Soldan to destruction.

Britomart and Belpheobe—true love, and chastity, and the powers of heaven—guide Amoret on her perilous way. And who is Amoret that she deserves such care? She is just a maiden. As we read the story of her marriage and notice how greatly the whole episode is indebted to the *Romance of The Rose*, the thing dawns on us. Amoret and Scudamour are the oldest and yet the freshest and newest types in the world. They are the lovers, just as their names tell us. I have tried to show elsewhere ("The Symbolism of The Classical Episodes in The Faerie Queene," *P. Q.* 8. 270-287) how good a portrait of the average lover Scudamour is. Our hero cannot overcome the flames which guard the House of Busirane and which, we notice, are paralleled by the symbols of trivial love before the Castle Joyous (*F. Q.* 3. 1. 10 ff.). Therefore he is in no position to help Amoret. It is true love, perhaps in Amoret's own tormented heart, that helps her. When his sweetheart fails to appear after her deliverance, he abandons himself to discouragement and suspicion. He gives ear to a slanderous report; wherefore in the House of Care he rages with "That cancker-worme, that monster, Gelosie," and is tortured by the hammers and pincers of (*H. L.* 259-261)

The gnawing envie, the hart-fretting feare,
The vaine surmizes, the distrustfull showes,
The false reports that flying tales doe beare,

and all the other horrors that "Doe make a lovers life a wretches hell." He furiously repudiates the whispering voice of faith which, ever the companion of true love, has been of such comfort to Britomart. (I refer, of course, to old Glauce. Cf. my article already mentioned. Warton remarks that Glauce might avoid all the pother by telling Scudamour that Britomart is a woman. She cannot. Faith does not know.) He attacks true love, and indeed has been doing so for some time. Finally brought to his senses, and "turning feare to faint devotion," he worships Britomart "as some celestiaall vision" (4. 6. 24). Scudamour is quite painfully true to life. But if he does little honor to humanity, Spenser's lofty conception of maidenhood surely makes up for it.

Amoret is the very sister of Chastity; and indeed the Sun who is the light of the world created her together with Heavenly Venus, together with the Angelic Mind, almost as one of the angels. She it is (4. 5. 13)

Whose face, discovered, plainly did expresse
The heavenly pourtraict of bright angels hew.

She alone, among many fair ladies, can wear the cestus. Chastity and true love walk by her side. We are reminded of Dante's Beatrice, who was "a miracle caused by the Holy Trinity." To tell the truth, we are reminded of a good many others besides. Women have been angels ever since men were men. Beneath the crown of glory which Spenser placed on her head, we see in Amoret a type of maiden long regarded as ideal. Needful of protection but strong in faithfulness, affectionate but wholly chaste, soft and sweet, yet capable of patient fortitude, Amoret would once have been called "a good girl." God created such, one might almost say, for the convenience and comfort of husbands. Mentally, Amoret is not an eagle; but then her mission in life is not an intellectual one. She plights her troth as law-abiding love would have her, and weds in the temple of that Venus who may also be called the Soul of the World, or Mater Deum (cf. Greenlaw, "Some Old Religious Cults in Spenser," *SP* 22. 231), or great Mother Nature; the spirit of harmony, of regulated love, of orderly perpetuation.

[For other discussions of the women of the allegory, see Appendix VII of Book III, pp. 381-391. See also above, CHARLES G. SMITH, on "The Ethical Allegory of the two Florimells," under Appendix I.]

APPENDIX V

SOURCES AND ANALOGUES

HARRY MORGAN AYRES ("The *Faerie Queene* and *Amis and Amiloun*," pp. 177-180). Embedded in the structure of the *Faerie Queene* are fragments of the medieval romances which present something of the curious interest of the bits of Roman wall and the like, here and there appearing in the foundations of some noble cathedral. The business of identifying the *dissecta membra* of these earlier, less pretentious poets, though something has been done, is as yet by no means complete. No apology, therefore, is necessary in putting on record a somewhat obvious identification of this sort, hitherto unnoted in print; especially since the parallel proposed is of sufficient extent to illustrate Spenser's method of incorporating in his own the work of the elder romancers. [The author here summarizes the story from 7. 10 to 9. 16.]

The name of the Squire of Low Degree, Amyas (8. 59, 63), and Aemylia, that of his lady, suggest at once the romance of *Amis and Amiloun*, which shows further several points of similarity with our story. (I quote from the Middle English version of the romance as printed by Kölbing, *Altenglische Bibliothek*, 2 Band, Heilbronn, 1884, with line references to the French text in the same volume)

(1.) The indistinguishable likeness of Amis and Amiloun.

In al þe court was þer no wiȝt,
Erl, baron, swain no kniȝt,
Neither lef ne loþe,
So lyche were þai boþe of siȝt
And of on waxing, ypliȝt,
I tel ȝow for soþe,
In al þing þey were so liche,
þer was neiþer pouer no riche,
Who so beheld hem boþe,
Fader ne moder þat couþe sain,
þat knew þe hendi children tvaín,
But by þe coloure of her cloþe.

(85-96; cf. *Amis e Amilun* 25-30.)

(2.) Their perfect friendship.

So wele þo children loued hem þo,
Nas neuer children, loued hem so,
Noiþer in word no in dede.
Bitvix hem tvaí, of blod & bon,
Trewer loue nas neuer non,
In gest as so we rede. (139-144; cf. *Amis e Amilun* 1-25.)

(3.) The wooing lady, Belisaunt.

To sir Amis sche made hir mon
& seyð opon hir play:
"Sir kniȝt, on þe mine hert is brouȝt,
þe to loue is al mi þouȝt
Boþe bi niȝt & day,

pat bot þou wolt mi leman be,
Ywis, min hert brekeþ a þre,
No lenger libben y no may!"

(569-576; cf. *Amis e Amilun* 251-262.)

(4.) The reluctant young man, Amis.

þan stode þat hendy kniȝt ful stille,
& in his hert him liked ille,
No word no spak he þo;
He þouȝt: Bot y graunt hir wille,
Wiþ hir speche sche wil me spille.

(637-641.)

Loþ him was, þat dede to don,
& wele loþer, his liif forgon;
Was him neuer so wo.
& þan he þouȝt, wiþ outen lesing,
Better were, to graunt hir asking,
þan his liif for to spille.

(646-651; cf. *Amis e Amilun* 262-307.)

(5.) The substitution of one friend for the other.

Amiloun takes his friend's place in the trial by combat, while Amis lies beside Amiloun's wife—a sword between them. (973-1452.)

These correspondences are of themselves, I think, sufficient to show that Spenser has incorporated in his narrative parts of the story of the ideal friends of the Middle Ages. The similarity of names places it beyond a peradventure.

Let us now presume to trace out his footing so far as the scent holds. Suppose we adopt the suggestion that Aemylia's ill-starred elopement is modelled on that of Isabella's in the twelfth and thirteenth cantos of the *Orlando Furioso*. Spenser, his imagination now started, proposes to write the counterpart of this story—that of a *young man* frustrated from keeping a tryst. A brain crammed with romances at once suggests that the young man who was captured while endeavoring to keep a tryst was the Squire of Low Degree. Now the true counterpart to the giant Lust, who has characteristically been substituted for Ariosto's "*turba*," as the jailor of Aemylia, would be a lustful lady. This, we may say, reminds him of the situation in the well-known romance of *Amis and Amiloun*, where Belisaunt woos the reluctant Amis. At this point his mind leaps to the famous pair of friends and from their adventures he adopts the *substitution* of one for the other as a means of resolving his story. This denouement does not come in very aptly; one fancies it were wiser of Placidas to seek Arthur immediately on learning of his friend's danger instead of thrusting himself into the same prison with the risk of depriving himself of all power to aid; furthermore, the opportunity for escape, of which Placidas successfully availed himself, lay equally at the disposal of Amyas. But, apt or inapt, Spenser's headlong imagination refuses to discard so promising an incident as the substitution of one friend for his double, once it is laid hold on. Nothing remains but to point a moral—the reforming effects of magnanimity upon inordinate passion; Poëana, thus transformed, pairs off with the unattached Placidas; and the story is done.

The processes sketched above accord, at least, with what we may elsewhere infer concerning Spenser's method of composition. His impetuous fancy is no respecter

of stories as such; he tears a venerable romance to pieces for the sake of a few incidents; he appropriates a name from another; the rest may go. He rechristens personages, he alters or loses the course of narrative in his eagerness for the pictorial; but amid all this prodigality of appropriation and rejection that has gone to the illustration of the *Faerie Queene*, it is not unilluminating to observe, where it may be done, "th' accesse of that celestiall thiefe."

CHARLES G. SMITH ("Spenser's Theory of Friendship: An Elizabethan Commonplace") assembles a body of evidence to show the part that the conflict between concord and discord played in Elizabethan thought. To this end are cited descriptions of pageants, passages from Lyly's *The Woman in the Moone*, Gascoigne's *Jocasta*, Shakespeare's *Troilus and Cressida*, Hooker's *Laws of Ecclesiastical Polity*, Bruno's *Heroic Enthusiasts*, de la Noue's *Discours politiques et militaires*, de l'Hôpital's *Traité de la Reformation de Justice*, and Sir John Davies's *Orchestra*. These passages "corroborate the thesis that Spenser conceives of friendship as a harmonizing and unifying principle of cosmic love operating in the realm of man to promote concord," and "must be considered as a part of the provenience of the fourth book of the *Faerie Queene*."

The descriptions of the pageants and the citation from the *Jocasta* are especially pertinent.

"This technique and even this moral conflict is suggestive of Elizabethan masques and pageants, and examination of these entertainments reveals that a point of view strikingly similar to Spenser's is there definitely figured forth. At the beginning of Elizabeth's reign the theory that concord could solve the social and political problems confronting England was the primary motif of a pageant in her honor, as the following account shows:

For like as the long warre betwene the two Houses of Yorke and Lancastre then ended, when Elizabeth daughter to Edward the Fourth matched in marriage with Henry the Seventh, heyre to the Howse of Lancastre; so since that the Quenes Majesties name was Elizabeth, and forsomuch as she is the onely heire of Henrye the Eighth, which came of bothe the howses, as the knitting up of concorde, it was devised, that like as Elizabeth was the first occasion of concorde, so she, another Elizabeth, might maintaine the same among her subjectes, so that unitie was the ende whereat the whole devise shotte. (*The Passage of our most drad Sovereigne Lady Quene Elyzabeth through the Citie of London to Westminster, the daye before her Coronation, Anno 1558-9. Imprinted at London, in Flete-strete, within Temple-barre, at the signe of the Hand and Starre, by Richard Tottill, the xxiii day of January, Cum privilegio.* John Nichols, *The Progresses and Public Processions of Queen Elizabeth* (London, 1823) 1. 42).

Elizabeth 'promised that she would doe her whole endeavour for the continuall preservation of concorde, as the Pageant did emport.' (Nichols 1. 42.)

"A parallel perhaps as close to the concord-discord conflict in the Fourth Book as any in Elizabethan masques and pageants is the account in Holinshed of an entertainment in honor of Alençon at Antwerp. Concord as a harmonizing and unifying force and discord as a strife-producing force are there clearly symbolized. The description of the character Concord parallels closely the account of Lady Concord in Spenser (4. 10. 34-5). For example, Holinshed says:

Before the damosell sate Concord, clothed in white, yellow, and orange tawnie,

bearing a target vpon hir arme, wherein was painted a crowned scepter, with two litle snakes; and vnder them, two dooues, all closed in with a garland of olife, betokening commendable gouernement with prouidence. Vpon hir head shee had a helmet, betokening Wisedome. In hir hand shee caried a lance, with a penon vpon it, on the one side whereof were the armes of Aniou crowned with olife, and on the other side a lambe with a wolfe, and a lion with an ox, to betoken the great peacefulnesse that is looked for vnder this prince, as well in religion as in matters of state. At Concorde's right hand sat Wisedome, and at hir left hand Force. In the midst of the chariot was a pillar richlie made of Corinthian worke, vpon the top whereof was a Hart held betweene two armed hands, which hart had two wings, betokening Vnion, Faith, and Force: and a sword with two serpents writhing about it, and holding their tailes to their eares; signifieng Discreet gouernement, and eares stopped against flatterers. ('The Roiall Interreinment of the Right High and Mightie Prince, Francis the French Kings onelie Brother, by the Grace of God Duke of Brabant, Aniou, Alanson, Berrie, &c, into the Citie of Antwerpe,' *Chronicles of England, Scotland, and Ireland*, London, 1808, 4. 475-6; also found in Nichols 2. 368.)

Certain details in this excerpt are suggestive of other details in Spenser. The 'Hart,' for instance, suggests the 'Ruby heart' in canto eight (4. 8. 6-18).

"Another representative selection from this pageant reveals a conception of concord essentially like Spenser's:

And so passing by the ward there, he went to the place that is right over against the mint: before the which there was a huge and monstrous sea-horse of twentie foot high, vpon whom sat a nymph called Concord, bearing a shield wherein was painted a booke and a rod, which was named the Rule of truth. In hir hand she bare a flag, wherein was written, Faithfull aliance. This monster of the sea was named Tyrannie, and he had a bridle in his mouth with double reines of iron chained called Law and Reason. Whereby the dukes highnesse was doone to vnderstand, that he as a true Perseus was to deliuer that countrie from all tyrannie, and afterward to gouerne it by iustice and reason. (Holinshed 4. 480.)

"Holinshed's account of Discord and her influence is also, strikingly like Spenser's. With Spenser (4. 1. 19-30) compare the following from Holinshed:

On the other side being the left hand, were drierie and barren fields, the aire euerie where lowring and cloudie, and the trees and plants withered; which thing was doone by the three helhounds, Discord, Violence, and Tyrannie, who fled awaie at the sight of his highnes, according to the signification of his other word, Chaseth. (*Ibid.* 4. 479-480.)

Right ouer against this pageant was an other on the side of the street called the Flax market, which was a mossie rocke ouergrown with drie and withered trees, wherein appeared a caue verie hideous, darke, and drierie to behold, and in the same laie lurking the three helhounds, Discord, Violence, and Tyrannie: who feeling Apollos beames, and hearing the sweetnesse and harmonie of the voices and instruments, shroonke awaie and hid themselves in the deepest of the dungeon, and afterward peered out againe to harken whether that melodie and harmonie continued still or no, minding to have come forth againe, and to have troubled the common wealth, if the same had ceased. (*Ibid.* 4. 482-3.)

"Not only is the conception of concord and discord in this pageant similar to Spenser's, but the relation of concord to discord is the same in both, as the following, compared with Spenser, reveals:

The chiefe instruments of discord, namelie, Enuie and Slander, . . . peered out behind, Enuie gnawing hir owne heart, and Slander hauing double heart, double toong, and double face, howbeit with small effect. For of the two sides of this pageant were two counterfets, on the one side Hercules, and on the other Dauid, as it were in copper, hauing gotten the vpper hand of Goliah, betokening strength and stownesse: and vnderneath was Concord, who held Discord in a chaine with collars about his necke; which Discord offering with his one hand an apple of gold, and with his other hand threatning men with his force and tyrannie, was yet neuertheless driven into the dungeon of sorrow, where he is kept prisoner by Concord, who keepeth the doore fast shut: betokening the same thing which the countrie looketh for at his highnesse hand according to his posie Cherisheth and Chaseth. Vpon the forefront of the compartement made of Phrygian worke were these verses following painted out in most liuelie forme:

O let the earth the kissings sweet
 of peace and iustice see,
 And let hir powre hir riches foorth
 in all mens bosoms free:
 Let godlines and faithfulness
 go matched arme in arme,
 And let the bond of endlesse loue
 keepe all things knit from harme. (*Ibid.* 4. 481.)

The 'instruments of discord, namelie, Enuie and Slander' described here are instruments of discord in the Fourth Book. The conception of the 'double heart, double toong, and double face' of Slander is elaborated in Spenser's description of Ate (4. 1. 27-29). . . .

"Perhaps the most striking analogue to the concord passage in Spenser in Elizabethan literature is a fine chorus in Gascoigne's *Jocasta* (1. 305-6, ed. 1907):

O Blisful concord, bredde in sacred brest
 Of him that guides the restlesse rolling sky,
 That to the earth for mans assured rest
 From heighth of heavens vouchsafest downe to flie,
 In thee alone the mightie power doth lie,
 With swete accorde to kepe the frowning starres
 And every planet else from hurtfull warres.

In thee, in thee such noble vertue bydes,
 As may commaund the mightiest Gods to bend,
 From thee alone such sugred frendship slydes
 As mortall wightes can scarcely comprehend,
 To greatest strife thou setst delightfull ende,
 O holy peace, by thee are onely founde
 The passing joyes that every where abound.

Thou onely thou, through thy celestially might,
 Didst first of al, the heavenly pole deuide
 From th'olde confused heape that *Chaos* hight:
 Thou madste the Sunne, the Moone, and starres to glide,
 With ordred course about this world so wide:
 Thou hast ordainde Dan Tytans shining light,
 By dawne of day to chase the darkesome night. . . .

By thee, the basest thing aduanced is,
 Thou everie where, dost graffe such golden peace,
 As fillet man, with more than earthly blisse,
 The earth by thee, doth yelde hir swete increase
 At becke of thee, all bloudy discords cease,
 And mightiest Realmes in quiet do remaine,
 Whereas thy hand doth holde the royall raine.

But if thou faile, then al things gone to wracke,
 The mother then, doth dread her naturall childe,
 Then every towne is subject to the sacke,
 Then spotlesse maids, the virgins be defilde,
 Then rigor rules, then reason is exile.

This chorus is of the highest importance: it stresses every element of thought expressed in the concord passage in Spenser. The important common elements are: 1. Concord is of divine origin. 2. Concord is the harmonizing and unifying principle of the universe. 3. Concord is the mother of friendship. 4. Concord is the mother of peace. 5. Concord ends strife and war. 6. Concord is the source of joy and happiness. 7. Without the influence of concord chaos would reign in the universe. Furthermore, this passage, like the fourth book, sets concord over against discord, and when brought into relation with the other material in this paper, takes on even greater significance."

CHARLES G. SMITH ("Sententious Theory in Spenser's Legend of Friendship"). Examination of the various episodes in the Fourth Book of the *Faerie Queene* reveals that Spenser's theory of friendship as the operation in the world of man of a harmonizing and unifying principle of cosmic love—see *PMLA* 49 (1934). 490-500—is based on certain ideas which seem to satisfy the conditions required by such a conception. The purpose of this study is to point out where in the Fourth Book these ideas are found and to show that they were widespread and even considered proverbial in much of the literature with which Spenser was probably acquainted. Expressed in their lowest terms these ideas are: 1. Friendship is based on virtue. 2. Friendship is based on equality. 3. Friendship is based on similarity. 4. Friends have but one soul. 5. A friend is a second self. 6. False friendship cannot last. 7. Friends' goods are common goods. These will be discussed in the foregoing order.

The Fourth Book of the *Faerie Queene* is infused with the idea that true friendship is based on virtue. In picturing the friendship of Cambel and Triamond, Amoret and Britomart, Scudamour and Amoret, Marinell and Florimel, Amyas and Placidas—all who are represented as genuine friends—Spenser emphasizes virtue as fundamental to friendship. He asserts again and again that without virtue there can be no ideal friendship. The following are among his most proverb-like statements of this doctrine:

Vertue is the band, that bindeth harts most sure. (4. 2. 29)

That is the crowne of knighthood, and the band
 Of noble minds deriued from aboue,
 Which being knit with vertue, neuer will remoue. (4. 6. 31)

For vertues onely sake, which doth beget
 True loue and faithfull friendship, she by her did set.
 (4. 6. 46)

For basing true friendship on virtue Spenser had high authority. The following

passage, with which Cicero closes his *De Amicitia* (tr. Falconer, Loeb Classical Library, 1927, p. 211) and which exemplifies a point of view stressed throughout that essay, is typical: "I exhort you . . . so to esteem virtue (without which friendship cannot exist), that, excepting virtue, you will think nothing more excellent than friendship." Representative occurrences of this idea are given below. By Spenser's time it had become essentially proverbial. [He quotes from *Tottel's Miscellany*, Aristotle, Cicero, Richard Edwards, Sir Thomas Elyot, Robert Greene, Nicholas Grimald, Thomas Hudson, Montaigne, and Plato. These quotations are omitted here; dots indicate similar omissions below.]

In asserting that friendship is based on virtue these writers mean to give friendship a high place in life, mean to show that it is a virtue. Such a conception is, of course, the glory of Plato's *Symposium*. In his analysis of the virtues even Aristotle says "friendship is a virtue, or involves virtue" (*N. Eth.* 8. 1, Rackham, p. 451; cf. Elyot, *Governour* 2. 122). Cicero's *De Amicitia* is a fine discussion of the Platonic idea of friendship. "Of all the bonds of fellowship," he says, "there is none more noble, none more powerful than when good men of congenial character are joined in intimate friendship" (*De Officiis*, tr. Miller, Loeb Classical Library, 1913, p. 59). In the Middle Ages, although friendship, owing perhaps to the influence of chivalry, was generally thought of as only a social relation, there were some who considered it a virtue. In his discussion on friendship St. Ailred says: "Amicitia igitur ipsa virtus est" (*De Spirituali Amicitia*; Migne, *Patrologiae* 195, col. 663). Ideas about friendship as a virtue were revived in England in the sixteenth century, as is shown by the prominence of the friendship theme in the literature of the period. In the *Governour*, for example, Elyot gives more attention to friendship than to any other topic. "Very amitie is vertue," he asserts (2. 163). Lyly, whose pages bristle with classical ideas about friendship, says "the love of men to women is a thing common and of course: the friendship of man to man infinite and immortall" (*Endymion* 3. 4. 114. Cf. J. Q. Adams, *Life of William Shakespeare*, 1923, p. 171: "Whatever the reason, Shakespeare selected a new theme for his sonnetteering effort, the friendship of man for man. And in developing this theme he wove in the idea—a favorite one in the Renaissance—that the friendship of a man for a man is superior to the love of a man for a woman." Cf. also Lyly's *Endymion* 3. 4. 152-161). Greene says "Frendship is a communion of a perpetuall will" (*Morando: The Tritameron of Loue, Works*, ed. Grosart, 3. 146)—"the pretious treasure that neither time nor fortune can violate" (*Ciceronis Amor, or Tullies Loue, Works*, ed. Grosart, 7. 191).

According to its sub-title, the Fourth Book of the *Faerie Queene* is the "Legend of Cambel and Triamond, or of Friendship," indicating that Spenser thought of those two knights as chiefly typifying the virtue of friendship and the episodes in which they play a part as the most important in the book. Priamond, Diamond, and Triamond—Agape's three sons—fight in turn with Cambel for the hand of his sister Canace. Cambel soon kills Priamond, whose soul unites with Diamond's. In a short time Diamond is also killed, and his soul unites with Triamond's. Now Cambel and Triamond fight a desperate battle, but being *equal in soul* neither can conquer the other. Cambina, driving, like the Great Mother of the gods, a chariot drawn by a pair of lions, comes into the field where they are fighting and reconciles them by giving them a cup of Nepenthe. At once they become friends. Instead of this being "a unique kind of tragic horse-play, a very boyish, saucer-eyed imitation of Ariosto's most brilliant triumphs in the bizarre-heroic," Spenser is here illus-

trating the fundamental principle that friendship is based on equality, a principle widespread in both classical and Renaissance literature. More than once Aristotle observes that "there is a saying, 'Friendship is equality,' and this is most fully realized in the friendships of the good" (*N. Eth.* 8. 5, Rackham, p. 471). According to Plutarch, "friendship . . . is a sort of harmony all of a piece, and admits not the least inequality, unlikeness, or discords of parts (*Moralia*, ed. Goodwin, 1. 473)." In the Elizabethan period Richard Edwards, as well as many others, held that "friendship stands in true equality (*Damon and Pythias* 1690)." That the principle was widely proverbial is shown by the following examples. . . .

Similarity as a basis of true friendship seems to underlie nearly every canto in the Fourth Book. A striking example is the friendship of Amyas and Placidus: they are so much alike that one of them substitutes for the other without being detected. In regard to these loyal friends Spenser says (4. 8. 55):

Neuer two so like did liuing creature see.

In this episode Spenser may be considering the substitution motif only, and may therefore have no thought of similarity as a basis of friendship; but such an interpretation is doubtful. The episode was probably written under the direct influence of Edwards' *Damon and Pythias* and the medieval romance *Amis and Amiloun*. The friendship of Damon and Pythias, as well as that of Amis and Amiloun, "of likeness of manners, took root." Doubtless the friendship of Amyas and Placidus had a similar beginning.

That friendship is based on similarity is definitely reflected in Spenser's portrayal of false friendship. He makes it explicit in regard to Ate and Blandamour, and Duessa and Paridel—the chief pairs of false friends delineated in the Fourth Book: they were "companions of like qualitie" (4. 1. 32), he says.

This theory is widely disseminated in both classical and Renaissance literature. One of the chief questions in Plato's *Lysis* is whether the like is the friend of the like. Although, as in all of Plato's dialogues, no final conclusion is reached, the question is tacitly answered in the affirmative. In several other connections Plato considers similarity fundamental to friendship, as for example in the *Phaedrus*: "The old proverb says that 'birds of a feather flock together'; . . . and similarity begets friendship" (240, Jowett, 3rd ed., 1. 445). According to Cicero, "nothing so allures and attracts anything to itself as likeness does to friendship" (*De Amicitia* 13. 50, Falconer, p. 161). "Real friendship," avers Plutarch, "has always its origin from likeness. For, we may observe, even brute and inanimate beings affect their like, very readily mixing and uniting with those of their own nature; while with great reluctance and a kind of indignation they shrink from and avoid whatever differs from themselves." He emphasizes that "the resemblance betwixt friends must be far more than skin-deep, must be substantial" (*Moralia*, ed. Goodwin, 1. 472-473). Castiglione says "reason willeth, that such as are coupled in strayte amitie, and unspeakable company, should be also alike in will, in minde, in judgement, and inclination. . . . For it seemeth by nature, that every thing doeth willingly felowshippe with his like" (*Courtier*, tr. Hoby, Everyman ed., p. 119). "Betwene all men that be good," Elyot maintains, "can nat all way be amitie, but it also requireth that they be of semblable or moche like maners" (2. 123-4). In *Damon and Pythias* the proverb, "Morum similitudo consuit amicitias" (line 102), is stressed. By way of illustration of its prevalence in Spenser's time and in the classical literature available to him, typical expressions of this proverbial idea are subjoined. . . .

That there is but one soul in true friendship is taken for granted by Spenser. He says that Agape's three sons—Priamond, Diamond, and Triamond—were "all three as one" (4. 2. 41) and that

These three did loue each other dearely well,
And with so firme affection were allyde,
As if but one soule in them all did dwell. (4. 2. 43)

Of all the observations about Spenser's conception of friendship perhaps the most discerning is Upton's, who, in commenting on this passage, said: "This is the moral and allegory of the fable, thus covertly mentioned by our poet according to his manner. There is but *one soul* in true love and friendship." When Priamond is killed, his soul unites with Diamond's, and when Diamond is killed, his soul unites with Triamond's. The following passage from a discourse on love by Ficino is illuminating with reference to this episode:

O twice happy death that art followed by two lives! O marvellous contract whereby a man giveth himself in exchange for another, and gaineth another, and loseth not himself! O inestimable advantage when two become one in such wise that each of them, instead of one, becometh two, and he who had but one life, undergoing death, gaineth a twofold life, seeing that dying but once he is twice raised, so that without doubt he gaineth two lives for one, and for himself, two selves! (*Sopra lo Amore*, Orazione ii, Cap. 8. Cited and translated by Raleigh in his Introduction to Hoby's translation of the *Courtier*, Tudor Translations, London, 1900, p. lxxvi. Raleigh says this extract "may be matched fifty times over from discourses of the Renaissance upon love.")

That friends have but one soul was considered proverbial as early as Aristotle's time. Plato of course had already given attention to the idea. In England in the latter half of the sixteenth century it was not only widely proverbial but was even used as a conceit.

Like the other proverbial ideas examined in this study, this idea of one soul in true friendship is mirrored in the episodes where false, as well as true, friendship is portrayed. In fact, it is explicitly referred to. Blandamour and Paridel, two false friends who play a prominent rôle in the Fourth Book,

each to other did his faith engage,
Like faithfull friends thenceforth to ioyne in one. (4. 2. 28)

What Spenser says in regard to three of the rivers attending the marriage of the Thames and the Medway is not incidental but highly significant:

All which long sundred, doe at last accord
To ioyne in one, ere to the sea they come,
So flowing all from one, all one at last become. (4. 11. 43)

Much of the otherwise apparently trifling symbolism of the Fourth Book affords evidence that Spenser meant to base friendship on this principle. For example, Cambina, who makes peace between Cambel and her brother Triamond, carried "in her right hand a rod of peace"—a symbol of friendship—

About the which two Serpents weren wound,
Entrayled mutually in louely lore,
And by the tailes together firmly bound,
And both were with one oliue garland crownd. (4. 3. 42)

Again, symbolism of the unifying power of friendship is present in the statue of Venus, who was the ultimate source of true love and concord. In regard to the statue the poet says that

both her feete and legs together twyned
Were with a snake, whose head and tail were fast combynd.
(4. 10. 40)

These lines are not mere embellishment; they echo one of the rudimentary ideas in Spenser's theory of friendship.

Thus, the conception that friends have but one soul is pervasive throughout the Fourth Book and alone is sufficient to show that Spenser was presenting friendship primarily as a virtue and not as a mere social relation. The following examples show that the idea was widely proverbial. . . .

The proverbial idea that a friend is a second self is closely related to the theory that a person can have but one genuine friend—a theory that seems to be reflected throughout the Fourth Book. The examples of friendship Spenser cites as ideal are classical—always pairs: Hercules and Hylas, Jonathan and David, Theseus and Pirithous, Titus and Gesippus, Damon and Pithias. Likewise, in all the chief examples of friendship—both true and false—which Spenser portrays, friends are reckoned in pairs: Cambel and Triamond, Amyas and Placidus, Britomart and Amoret, Marinel and Florimel, Scudamour and Amoret, Ate and Duessa, Blandamour and Paridel. This phenomenon is highly significant: it shows that Spenser was not depicting friendship purely as a social relation; it also undoubtedly reflects a theory of friendship of which the proverbial idea that a friend is a second self is part and parcel.

According to Plato, each person is hunting his "other half," his "other self." When the two halves find each other, their souls unite, resulting in perfect friendship. This theory is consonant with the hypothesis that the proverbial ideas that a friend is a second self and that friends become one in soul both underlie Spenser's conception. Explanation of his employment of these two ideas is found, in part at least, in the fact that they express different aspects of the same principle, shown by the frequent citing of one of them to prove the other. For example, Elyot says (2. 130), "a frende is proprely named of Philosophers the other I. For that in them is but one mynde." In *Damon and Pithias* the same thought is emphasized:

For why is it said, *Amicus alter ipse*,
But that true friends should be two in body,
but one in mind.
(332-3)

Compare also a remark by Erasmus: "Alexander esteemed Hephaestion a second Alexander, according to the proverb, *Amicus alter ipse*, that is, two friends are one soul and one body." The examples of this proverb appended below might, therefore, have been included with those expressing the thought that in true friendship there is one soul. But, for the sake of clarity, and in order rightly to emphasize their possible influence on the Fourth Book, they are given here in a separate group. . . .

Spenser believed that there can be no lasting friendship among the wicked and the evil-minded and that friendship among such will turn to hatred—a principle stressed throughout the Fourth Book and one for which Spenser had ample precedent. In the *Phaedrus* Plato says "fate . . . has ordained that there shall be no

friendship among the evil" (*Phaedrus* 255, Jowett 1. 462), and in the *Lysis* he emphasizes the same thought: "The good only is the friend of the good, and of him only; but . . . the evil never attains to any real friendship, either with good or evil" (*Lysis* 214, Jowett 1. 63). That lasting "friendship cannot exist except among good men" is considered axiomatic by Cicero (*De Amicitia*, ed. Falconer, p. 127). In pointing out the importance of friendship as a virtue Castiglione lays emphasis on the doctrine that "the friendship of the wicked, is no friendship" (*Courtier*, tr. Hoby, Everyman, p. 120). Likewise, Elyot in the *Governour* affirms that "Friendship may nat be but betwene good men." It is elemental in the plot of Edwards' *Damon and Pythias*: "Where virtue doth not knit the knot, there friendship cannot reign" (2. 165). The prominence of this idea in the Fourth Book is illustrated by the following:

So mortall was their malice and so sore,
Become of fayned friendship which they vow'd afore.
(4. 2. 18)

And friendship, which a faint affection breeds
Without regard of good, dyes like ill grounded seeds.
(4. 4. 1)

But sooth is said, and tride in each degree,
Faint friends when they fall out, most cruell fomen bee.
(4. 9. 27)

These are some of Spenser's more proverb-like expressions of this doctrine. That it was sententious and commonplace is shown by the examples given below. Spenser's indebtedness to this body of material is evident. . . .

Although Spenser believed that friendship is based on equality, he was far from being communistic or even democratic. An aristocratic point of view is evident in almost everything he wrote. The *Veue of the Present State of Ireland*, for example, shows that he was not in the least socialistic. The account of the giant with the scales (*F. Q.* 5. 2) also reveals his opposition to communistic doctrine. His theory of friendship is based on no principle of leveling down: in portraying true friendship he does not use the proverbial idea that friends' goods are common goods. It is highly significant that this idea is employed in his delineation of false friendship only. In remonstrating with Blandamour, Paridel says (4. 2. 13):

Well know'st thou, when we friendship first did sweare,
The couenant was, that euery spoyle or pray
Should equally be shard betwixt vs tway.

Had Spenser believed in this doctrine, doubtless he would have made use of it in picturing ideal friendship. He was acquainted with classical literature that was full of it. Curiously enough, whenever in Renaissance English literature this theory is referred to, it is usually disapproved. Perhaps this is accounted for by the fact that communistic theory was taboo in England in the sixteenth century. Some of the more significant occurrences of this proverbial idea are given below. . . .

In bringing together the results of this investigation of the sententious element in Spenser's conception of friendship, several observations emerge. Of chief importance is the fact that proverbial ideas hold a distinct place in his theory. Underlying the main incidents in the Fourth Book, they afford the necessary basis required by the conception of friendship symphonically elaborated in the book as a whole.

Spenser is eclectic in his use of proverbial wisdom about friendship. Unlike many of his contemporaries, who seem to have employed proverbs largely as an ornamental device—Lyly for example—Spenser makes proverbial ideas about friendship an integral part of his conception. Although the Fourth Book has no synthesizing emblem-knight, it is a complex organic unit. The numerous proverbial phrase-tags about friendship in both the classical and the Renaissance literature with which Spenser was acquainted he has not used as embellishing material: in point of fact, there are almost none of these tags in the entire Fourth Book. Of all the virtues celebrated in the *Faerie Queene*, however, apparently friendship is unique in that vital aspects of it alone are proverbial.

Although widely disseminated in Renaissance literature, the ideas underlying Spenser's theory of friendship are classical in their provenience. They are part and parcel of the concept of friendship as a virtue—a Greek idea. Spenser does not portray friendship as a mere social relation: not a single episode in the Fourth Book seems to be designed to illustrate such a conception. Following the classical models, he portrays ideal friendship as existing between two persons only. He believed that true friendship is based on equality, but he was thinking primarily of spiritual, not of political and economic, equality. The proverbial classical doctrine that friends' goods are common goods he rejected probably because it suggested communistic leveling—a theory contrary to his political bias.

Finally, this study breaks new ground: it reveals that the revival of proverbial wisdom in Renaissance England was a diffused humanism. Apparently the Elizabethans did not read the classics primarily for aesthetic pleasure, or for literary "standards," but for moral truth—a point of view consonant with the widespread interest in proverb lore in Old and Middle English times. *Beowulf*, the works of Alfred, and the poetry of Chaucer afford well-known illustrations of such an interest.

CHARLES G. SMITH (*Spenser's Theory of Friendship*, pp. 69-71). The Fourth Book of Spenser's *Faerie Queene* and Alain's *The Complaint of Nature* have distinctive elements in common. According to Alain's "theory of the art of love," God appointed Nature, to be assisted by Venus, as a "sort of deputy" to keep all things mundane bound together with "the golden chain of love" (*The Complaint of Nature*, tr. Douglas M. Moffat, *Yale Studies in English*, 1908, pp. 44-45, 49, 90). He calls (*ibid.*, pp. 32-33; cf. pp. 5-17, 43) Nature the offspring of God, mother of all things, bond and firm chain of the universe, jewel of earth, mirror to mortality, light-bringer of the world! Peace, love, virtue, government, power, order, law, end, way, light, source, life, glory, splendor, beauty, form, pattern of the world! . . . who, guiding the universe with thy reins, dost join all things in firmness with the knot of concord, and dost with the bond of peace marry heaven to earth.

God added to this worldly palace various kinds of things, and these, though separated by the strife of different natures, He governed with harmony of proper order, furnished with laws, and bound with ordinances. And thus He united . . . things antagonistic . . . and . . . changed the strife of hatred into the peace of friendship. All things, then, agreeing through invisible bonds of union, plurality returned to unity, diversity to identity, dissonance to harmony, discord to concord in peaceful agreement.

This conception of Nature as a harmonizing and unifying force in all aspects of human relations is strikingly analogous to Spenser's conception of Venus (*F. Q.*

4. 10. 44-47), symbolized in Lady Concord and pictured throughout the Fourth Book. Compare Spenser's choruslike passage concerning Concord. [10. 34-5 quoted.] Concord, like Nature in Alain, tempers opposites and forces them to join hands in the bonds of peace (4. 10. 32-33).

There are other noteworthy elements in the Fourth Book found also in *The Complaint of Nature*. According to Alain (p. 35), it is by Nature that "the sea is joined closely to the earth by the firm bonds of friendship"; according to Spenser's account of the marriage of the Thames and the Medway and the union of Marinel and Florimel, Concord performs a like function. Alain says (p. 89) "the connection of pure love links us" and

harmonizes our minds in firm peace, that not only is that union clothed in the express image of union, but even puts aside mere outward unity and tends towards the essence of identity.

In the Fourth Book this unifying power of love is stressed as basic (2. 43):

These three did loue each other dearely well,
And with so firme affection were allyde,
As if but one soule in them all did dwell.

Alain says (p. 45) "no one . . . can except himself from the comprehensiveness of the power of love." Spenser's Marinel tried it only to fail. The indictment brought by Alain (p. 3) that "society is ruined and destroyed by the monster of sensual love," that man alone "perverts the rules of love by . . . distorted passion," is essentially Spenser's point of view: friendship obtains throughout the world except among human beings, where lust operates against it. The choruslike mutability passage in the eighth canto (4. 8. 30-33) and the prologue to Book Five alone make this evident. In the Fourth Book of the *Faerie Queene* there is, therefore, a salient element found in Alain not used in *Mutabilitie*; namely, a portrayal of the warfare of sensual love on concord in the world of man. *Mutabilitie* and the Fourth Book are thus complementary: in the one, there is primarily an exposition of order in the universe; in the other, primarily an exposition of order in the world of man.

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TEXTUAL APPENDIX

VARIANT READINGS

The list of variants includes (1) verbal differences in 1609 and 1611; (2) the readings of 1596 altered in our text; (3) changes in spelling in early editions which involve a possible change in pronunciation, the adding or dropping of a syllable, or any apparently significant peculiarity; and (4) examples of the readings of later editions. Unless it is involved in the change, punctuation is not given in recording a variant. Minor variations in spelling, such as the adding or dropping of final e, the use of v and u, capitalization, and use of the hyphen, are not distinguished in the variants given from the editions later than 1596. Inconsistencies in the use of ligatures are ignored in all the editions. Our usage in regard to typographical conventions is explained in the general note in Book I, p. 516.

The following symbols are used for reference to the editions and commentaries cited:

<i>b</i>	1596 (three copies)	<i>W</i>	Warton, 1762 [First ed. 1754]
<i>c</i>	1609	<i>U</i>	Upton, 1758
<i>d</i>	1611-12-13	<i>C</i>	Church, 1758
<i>E</i>	1679 [second title-page dated 1678]	<i>T</i>	Todd, 1805
<i>H₁</i>	Hughes, 1715	<i>Cb</i>	Child, 1855
<i>H_{2a}</i>	Hughes, 1715, first printing	<i>Co</i>	Collier, 1862
<i>H_{2b}</i>	Hughes, 1715, second printing	<i>M</i>	Morris and Hales, 1869
<i>J</i>	Jortin, 1734	<i>G</i>	Grosart, 1882-4
<i>H₂</i>	Reprint of Hughes, 1750	<i>D</i>	Dodge, 1908
<i>B</i>	Birch, 1751	<i>S</i>	Smith, 1909-10

TITLE

line 5. *Triamond*] *Telamond* *bcd EHBUGS* *G* reads *Triamond* in *d*

PROEM

- i. 2. Welds] Wiolds *cd EH*
- 8. better were in vertues] were in vertues better *E*
- ii. 1. ones] one's *d EH₁*
- 7. and] aud *c*
- iii. 3. workes] workers *E*
- v. 2. dred] drad *cd EH_{2a}*
- 5. thereof] whereof *cd E*
- 8. soften] *G* reads soften in *c*; probably broken *e*

CANTO I

- iv. 1. moneths] months *d EHC*
- vii. 9. excesse.] excesse *b*
- xi. 5. since] sith *cd EH₁*
- 6. then] and *cd EH₁*
- xii. 6. since] sith *cd EH*
- xvi. 4. griefull] griefe-full *cd EHB_U*
- 7. none] one *cd EH*
- xvii. 6. outward] outshard *H₁*
- xx. 3. amisse:] amisse, *b*

- xxiv. 2. That] There H_1bH_2
 8. whereof] thereof H_1
 xxvi. 6. had] hath H_2
 xxix. 3. the] he d (*the "t" shows faintly in some copies, but has dropped out in others*)
 xxxviii. 5. ply] ply. b
 xlv. 5. gloomie] glcomy (*broken o?*) d
 6. Northerne] Northen d
 9. dred] drad cdE
 xlv. 1. knight,] knight bG
 7. your selfe] your yourself B
 xlvii. 9. whilst] whilst c whilst dE
 xlviii. 3. eye] eyc (*broken e?*) d
 li. 5. rotten.] rotten, b

CANTO II

- i. 2. out throwen] out-thrown $cdEH$
 4. vnknown] vnknown $cdEH$
 5. blowen] blowne $cdEH$
 7. growen] grown $cdEH$
 ii. 5. concented] consented E
 iii. 5. As] And c
 v. 8. Since] Sith dE
 vi. 8. torne;] torne bG turn; H torne, CCb (*corr. in later issues*) torne: S
 ix. 5. tempring] tempting H_1bH_2
 x. 7. this] his dE
 xii. 9. sayd.] sayd: $cdEH_1aCbD$ sayd; $BCTCoM$ sayd, U
 xiii. 2. day;] day, b day: $HBCTCbCoMD$
 xv. 4. haberieon] Harbejeon H_1bH_2
 9. set.] set: cd
 xvi. 1. Brigandines] Brigantines H_1bH_2C
 5. heedlesse] beedless H_1bH_2
 7. sight] fight H_1bH_2
 8. ordenance] Ordnanse HC
 xvii. 1. amaze,] amaze; $bcdEHG$
 xix. 1. besitting] befitting EHb (*corr. in his errata*) G
 xx. 9. gazed] glazed H_1bH_2
 xxi. 7. knowen] known $cdEH$
 8. wrothfull] wrathfull $dEHC$
 xxii. 2. Florimell.] Florimell, b
 4. tell.] tell, b
 7. aduizing] avising $cdEHCTCbM$
 xxiii. 8. state.] state, b
 xxiv. 5. bene] be H
 xxv. 4. fro] from H
 xxvii. 5. Since] Sith $cdEH$
 xxviii. 9. alone.] alone, d
 xxx. 5. make] Mate H
 xxxii. 3. dreddest] draddest $cdEH_1$
 6. renowmed] renowned $dEHb$
 xxxvi. 9. watch] watch H
 xxxviii. 8. her] hir d
 xlv. 4. creature,] creature: bG

- xlv. 3. sight,] sight; *b BG*
 8. it is] hath been *d E*
 xlv. 9. stout.] stout *b*
 l. 9. came.] came *b*
 li. 5. Fond] fond *b G*
 that] thou *H_{1b}H₂*
 lii. 1. since] sith *cd EH*
 9. so be] be so *TCb*
 liii. 5. assynd,] assynd,, *b*

CANTO III

- Arg. 2. *Canacee:] Canacee b Canacee. cd EBG*
 ii. 1. but] her *E*
 iii. 4. a right.] a right, *b GS* aright: *UTCbCoMD*
 5. dredest] dearest *H_{1b}H₂*
 iv. 7. fortune] fortune *b*
 vi. 3. *Priamond] Prinmond b*
 worth,] worth: *b G* worth *UCTCbCoMD*
 8. losse] lose *H*
 vii. 4. skill] sill *b*
 viii. 4. disaduaunce:] disaduaunce, *b* disaduaunce. *BCCoM*
 8. aduengement] avengement *cd EHUCTCbM*
 ix. 1. auentred] adventured *d E*
 2. doubled] double *d E*
 6. not] n'ote *cd EH₂BUCMS* n'ot *TCb*
 7. fro] fr *d* fro, *H_{1b}H₂*
 9. of] at *c*
 x. 9. bespake.] bespake; *cd BUCT* bespake: *H_{1a}ChD*
 xiii. 8. other brethren] second brother *G*
 xvi. 1. hungers] hungry *d E*
 9. these] those *T*
 xviii. 2. it was meant] was it meant *cd EH*
 3. his] the *d E*
 9. foot] food *d E*
 xix. 3. an] at *d a E*
 5. bend] bend, *cd EHU*
 6. souse,] souse *cd UG*
 auoydes] avoydes, *cd EHUG*
 it] it, *CTCbCoMD*
 xx. 2. ere] erc (*broken e?*) *b*
 recouer] recover *c EH* recouer *d*
 xxi. 9. corse] Court *H_{1b}H₂*
 it] is *H₂*
 xxii. 6. lightly] highly *d E*
 xxv. 9. a] the *H₁*
 xxvi. 1. blowes:] blowes, *b BGD* blowes; *UCTCb* blowes. *S*
 xxvii. 1. fro] from *HB*
 xxxi. 8. stricken] stricken *cd EH₁*
 xxxii. 2. in] in *b*
 xxxiii. 6. sward] sword *cd EH*
 xxxvi. 8. wearie] weary, *cd EH*
 xxxviii. 9. the] a *H₂*
 maker] Maker's *H*

- xl. 9. pacifel pacify'd *H*₂
- xlili. 5. quiet agel quietage *ChD* quiet-age *M*
- xlvi. 3. to ridel otride *E*
- 5. pacing] pasing *c* passing *dE*
- xlvi. 7. mighty] mightly *b* (copy 2; corr. in some copies)
- 1. 3. Tool To *cdEHUCTCbCoMS*
- li. 7. Canacee] Canace *b* (copy 2; corr. in some copies)
- lii. 1. feast] feasts *cdEH*
- theire] there *b* (copy 2; corr. in some copies)
- 3. couplement] complement *E*
- 9. elswere] elsewhere *cdEHBMGDS*

CANTO IV

- i. 3. And] That *dE*
- 4. minds] liues *dE M* and *G* read lives in *c*
- depends,] depends. *bB* depends; *EH_{2a}UCTCbG* depend *H_{2b}H₂*
- ii. 3. els] als *cdEHUTCoMGDS* (corr. in his notes)
- 4. Blandamour] Scudamour *bcdH₂BGS* Clandamour *E* *S* reads Blandamour in *E*
- v. 7. blazed brodel blaz'd broad *H₂* blaz'd abroad *H₂*
- vii. 1. seeing] seeming *b* (copy 3; corr. in some copies)
- viii. 2. Ferrau] Ferrat *bG*
- 5. wherefore] whereof *H_{2b}H₂*
- ix. 5. sight,] sight. *b* sight *CTCh*
- x. 5. worse] worst *bU* (corr. in his notes) *TCo*
- xi. 4. refus'd] refuse *b* (copy 3; corr. in some copies)
- 6. Ate] Atc *b* (copy 3; corr. in some copies)
- 9. nor friendship] no friendship *b* (copy 3; corr. in some copies)
- xvi. 9. line flush with lines 2-8 in *b*
- xix. 7. an] a *cdEH*
- xxi. 5. Paliumord] Dabumord *b* (copy 3; corr. in some copies; in copies 1 and 2 the *P* is broken to look like *F*) *G* Palimord *cdEHBUTCCbCoM*
- 6. But] And *E*
- them] you *b* (copy 3; corr. in some copies)
- 7. increst] in crest *b* (copy 3; corr. in some copies) increast *cdE* increas'd *H*
- xxii. 4. When as] Whereas *b* (copy 3; corr. in some copies)
- affray,] affray. *b* affray *UCTCbCoMGD*
- 6. Maidenhead,] Maidenhead. *b*
- 7. almost] also *H*
- 9. then] that *cd* than *EH*
- xxiii. 5. anduile] anvile *dEH*
- glode,] glode. *bBG*
- xxiv. 1. beamlike] brauelike *b* (copies 1 and 3; corr. in some copies)
- 4. misfortune] misfoltune (broken r?) *c*
- guide,] guide. *bM*
- 5. side,] side. *bG*
- 9. sound] swound *dEHCh* (corr. in later issues) *M*
- xxvii. 3. behalue,] behalue. *b*
- 8. misdid,] misdid; *bcdEHG*
- 9. fight,] fight *b*
- xxviii. 1. line flush with lines 2-8 in *b*
- xxix. 1. can] 'gan *H*
- 6. cuffing] cuffing *d* cuffing *EH₂UTCbMD*

- xxxv. 5. wexed] waxed *cd EH₁*
 xxxvi. 7. t'aduance] to advance *d E*
 xxxviii. 4. speares] speare *d spear E*
 xxxix. 3. quoynt] queynt *cd BD* queint *E* quaint *H*
 xl. 5. oft] of *H*
 xli. 3. brust] burst *d EH₁*
 xlv. 2. t'auenge] t'euenge *b CoG*
 xlvii. 3. fro] from *HB*
 9. againe.] againe: *cd EUCTCh*

CANTO V

- i. 2. praise] Prize *H*
 iv. 4. Lemno] Lemnos *d ECUT* (*U reads Lemno in d*)
 v. 5. Acidalian] Aridalian *b* (*copies 1 and 2; corr. in some copies*) *cd EH₁*
 vi. 1. Cestas] Cestas *b* (*copies 1 and 2; corr. in some copies*) *cd EH₁*
 viii. 1. that] the *cd EH₁*
 ix. 8. Then] The *cd EH*
 xiv. 6. she] sne (*broken h?*) *c*
 xvi. 1. that] the *cd EH₁*
 9. her] hir *c*
 xxi. 8. one] own *H*
 xxiii. 7. sens] since *cd EH*
 xxiv. 5. strifull] strifefull *cd EHU*
 xxv. 1. auiz'd,] auiz'd: *b G*
 5. one] once *b B*
 9. alone] along *H₁*
 xxvii. 9. bore] borc (*broken e?*) *b*
 xxix. 5. lou'd] Love *H*
 xxx. 8. stryfull] stryefull *cd EHU*
 discontent] disconteut (*turned n*) *c*
 9. bent.] bent; *cd EBCTChCo* bent: *UM*
 xxxi. 3. his] her *b B* (*corr. in his errata*)
 4. poysned] poisoned *cd EH*
 xxxiv. 1. selfe,] comma broken in *b*
 xxxv. 4. vnpared] prepared *d* prepar'd *E*
 xxxvi. 2. Andvile] Anvile *d EH*
 xxxvii. 2. Pyracmon] Pynacmon *b G*
 5. anduile] Anvile *d EH*
 7. hammer] ham mer *b*
 xxxviii. 8. Northren] Northern *M*
 heare:] heare, *b B* heare; *UCTCh*
 9. Pensifenesse] Pensiuenes *cd EH*
 xl. 7. wheresoeuer] wheresoere *d EH₂UCT*
 xlv. 2. redwhot] red-hot *cd EH*
 3. therewith] therewith, *b* (*copies 1 and 2; corr. in some copies*)
 xlv. 4. aboue] about *E*

CANTO VI

- ii. 4. espide] he spy'd *H₁*
 iii. 8. you of] of you *H*
 vi. 7. Fro] From *HB*
 viii. 1. fro] from *HB*
 ix. 6. then Sir] then Lir *c*
 xiii. 9. compell.] compell: *cd EUTChM*

- xiv. 5. all with] with all *H*
- xviii. 8. stroke] strooke *cd EH*
- xx. 1. heare] haire *cd EH*
- xxiii. 5. vnlesse] vnlessc *b*
- 8. her of] of her *H*
- xxiv. 8. turning his feare] turning feare *cd EH, BUCTCbCoMD*
- xxv. 2. weeting] weening *d E*
- xxvi. 3. sternesse] sternenesse *cd Sternness H*
- 9. can] 'gan *H*
- xxvii. 1. it] is *d E*
- xxviii. 6. He] Her *b H₂B Him CbMD*
- Certes] certes *b G*
- xxix. 4. motion] motions *E*
- 9. flood.] flood: *cd E*
- xxx. 6. thenceforth] henceforth *d EHC*
- hethertool] hithertoo *cd hitherto EH*
- xxxi. 5. withstand.] withstand *b withstand: UTCbD withstand, G*
- xxxiii. 6. ranging] raging *d E*
- xxxiv. 7. fro] from *d EHB*
- xxxv. 1. Certes] certes *b G*
- 2. whether] whither *cd EH*
- xxxviii. 5. Till] But *d E*
- xl. 5. launcht] launc't *cd lanc't E launc'd H*
- xli. 3. a bay] obay *E*
- xliv. 8. make] Mate *H₂*
- xliv. 4. in] on *cd EHUCT*
- 9. she] the *E*
- xlvi. 1. her] the *E*
- 4. mind.] mind. *b mind UCTCbCoMD*
- 5. whom] who *br BCbGDS*

CANTO VII

- Arg. 4. dole] doole *cd H dull E*
- i. 1. darts] dart *b BS*
- 4. Keasars] Cæsars *H*
- 8. lancedst] launcedst *cd EH*
- ii. 2. and so to] unto the *H*
- iv. 6. snatcht vp from ground] snatcht vp from the ground *cd EH₂*
- ix. 7. dread] drad *cd H*
- x. 9. ouersight] ore-sight *cd EHCTCo*
- xii. 1. caytiue] captive *Co*
- xiv. 2. knowen] knowne *cd EHC*
- xviii. 7. hether] hither *cd EH*
- xix. 8. For] For, *cd EBCTCbCoM*
- xxi. 2. the] th' *cd EHBUCTCoM*
- xxii. 1. Nor] For *Co*
- 3. thickest] Thickets *H*
- xxiii. 3. to] om. *E*
- xxv. 1. Which] With *b*
- xxvi. 2. For] For, *cd ECTChM*
- xxix. 2. that] her *T*
- xxx. 3. shewed] shewed, *b G*
- xxxi. 1. far] fast *H₂*

- xxxii. 7. oft] eft *U*
 eft] oft *bcd EBCTCbCoMGDS*
 xxxiv. 1. sad] said *b*
 xxxvi. 8. faith,] faith *b G*
 xxxviii. 2. hope] heap *E*
 9. melancholy:] melancholy, *b G* melancholy; *BUCTCb*
 xli. 2. youthly] youthful *E*
 6. euer] neuer *c H*
 xlii. 5. this] his *T*
 xliii. 4. ouergrowen] over-growne *cd EHB*
 xlv. 2. Prince] Princee *d*
 9. weld] wield *cd EH*
 xlv. 9. blist:] blist. *cd EHCTCbCoMD*
 xlvii. 4. ease or] cease to *T*

CANTO VIII

- i. 4. dread] drad *cd EH*
 9. infixed] infected *d E*
 ii. 4. afterwards] afterward *B*
 9. decay:] decay *b* decay. *HBCD* decay: *UTCbCoM*
 iv. 5. Him seemed] He seemed *d E*
 ix. 9. pertakel partake *cd EHB*
 x. 4. ribbands] ribband *cd EHC*
 xii. 3. him] her *ChCoMD*
 xv. 6. aduise] advise *cd EH₁*
 xvi. 2. sodaine] *B* reads tedious in *c*
 xvii. 4. That] Then *d E* That, *CTCbCoM*
 xviii. 9. descride.] descride; *cd E* descride: *UTCbCo* discride. *C*
 xxi. 3. thether] thither *cd EH*
 xxiv. 5. forth would] would forth *B*
 xxvi. 9. part.] part, *d*
 xxx. 4. then] them *b*
 xxxviii. 2. flie,] flie *b* flie; *cd EHGS*
 xli. 6. prest] press'd *H*
 xlii. 9. Vnto] Upon *B*
 xliii. 1. wrath] wroth *d EHC*
 6. sure] sure, *cd EHCTCbCoMD*
 xlvii. 2. Geauntesse] Giantesse *cd EH*
 xlviii. 5. captiued] captivated *B* (*corr. in his errata*)
 li. 3. An] And *E*
 disauentrous] disadventrous *d E*
 6. An] And *E*
 8. vnto] into *d E*
 Iv. 4. thether] thither *cd EH*
 8. For] For, *cd E*
 lix. 4. In steed] In stead *cd EHB*
 lxi. 9. snatcht] snatch *E*
 mel] we *E*
 lxii. 5. hether] hither *cd EH*
 9. hapned] hapned *b*
 lxiii. 5. And] and *b*
 9. fro] from *H*
 lxiv. 1. this] his *d EC*
 9. his] this *U* (*corr. in his notes*)

CANTO IX

- Arg. 2. *Pæana*] *AEmylia* *ChM*
 3. ma y *H*₂ (*n dropped out*)
Knights,] *Knights* *b* *knights*; *BUTCbCoMD*
 i. 8. vertuous] virtues *b* *CoG*
 iii. 3. these] this *cd* *EHU*
 7. trustie Squire] Trustie squire *b* *G*
 v. 8. vnbard] vpbard *d* *E*
 vi. 1. he did] did he *BUTCbCoM*
 viii. 3. which] that *d* *E*
 4. aboue] about *d* *EHB*
 ix. 6. *Pæana*] *Pæana* *bc* *CD*
 xi. 9. him] them *HChMD*
 xii. 8. weary] wary *E*
 xiii. 2. *Pæana*] *Pæana* *bc* *CTCoMD*
 xvi. 9. her praisel] hir praise *c*
 xvii. 5. quest] guest *bcd* *EHBU* (*corr. in his notes*) *CT*
 7. bequest] request *d* *E*
 xviii. 8. represse,] represse. *b*
 xx. 3. all full] and full *E*
 xxi. 4. measure] measure *d*
 xxii. 4. impacable] implacable *H*
 9. depriue.] depriue: *cd* *HCh*
 xxiii. 4. fell] full *TCh* (*corr. in later issues*)
 xxiv. 4. straid,] straid *bc* *CG*
 xxvi. 1. There] Their *b* *G* Then *ChCoMD*
 xxix. 2. fell] full *d* *E*
 4. whot] hot *cd* *EH*
 6. wondring] wandring *E*
 xxx. 7. the other] th'other *cd* *EHUCTCoM*
 8. repayed] repayed *b*
 xxxiii. 1. or] and *B*
 2. at oncel] attonce *cd* *EH*₁
 5. stiel] fly *E* ply *H*
 xxxiv. 8. retratel] retreat *d* *EH*
 xxxv. 9. repeat;] repeat. *b* *GS* repeat: *H*₂*CoM*
 xxxvii. 2. Knight] Knights *ChD* Knight[s] *G*
 xxxix. 8. wretch] wretch I *b*
 xl. 1. Then] The *B*

CANTO X

- Arg. 1. *conquest*] *conqust* *b*
 i. 8. launcht] launc't *cd* *E* launc'd *H*
 ii. 8. Since] Sith *cd* *EH*
 iii. 5. ye] you *d* *E*
 iv. 5. amongst] among *H*
 vi. 9. On] With *B*
 vii. 3. That] Which *B*
 which] that *B*
 8. manner] nanner *b*
 9. maintaine] maintaine, *b* *G*
 ancient] ancients *b*
 viii. 3. of] which *C*
 8. *bis*] *this* *b* (*one of Upton's copies; corr. in ours*) *T*

- ix. 1. earne] yearne *cd EHC*
- xi. 5. man] one *B*
- 8. peeping] pceping (*broken e?*) *d*
- xii. 6. hath] had *d EH*
- xv. 1. way] mind *B*
- xvii. 1. dreaded] dradded *cd EH₁*
- 5. adward] award *cd E Award H*
- xix. 1. meanest] nearest *b*
- 8. glaiue] glain *E*
- xx. 7. moe] more *H*
- xxiii. 2. to ghesse] to bee *b (Bodleian, Malone 616, reported by S; corr. in some copies)*
cd EB (corr. to I ghesse in errata) I ghesse HCT
- 8. to beel] to ghesse *b (Bodleian, Malone 616, reported by S; corr. in some copies)* *c B (corr. to to be in errata) I ghesse d E*
- xxiv. 9. nature] Nature's *H*
- xxv. 1. alleyes] all eyes *b G*
- 8. true lounes] Lovers *E*
- xxvi. 9. aspire] inspire *d EHC*
- xxvii. 1. Hylas] Hyllus *b CTCbCoMGD Hylus cd EU*
- 3. Pirithous] Perithous *cd EHB*
- 6. Pythias] Pythias *C (corr. in his errata to Pythias)*
- 8. friendship,] friendship *b UG*
- xxxvi. 3. Loue] loue *b G*
- xxxvii. 9. May] may *b*
- xl. 5. forlore,] forlore *b G*
- xl. 6. eldest] elder *cd EH*
- 8. with] and *B*
- xlvi. 7. where at] whereat *B*
- xl. 9. oftymes] oft-times *cd EH*
- liv. 8. For] For, *cd E*
- lv. 2. conceld] conceald *cd EH*
- lvi. 4. at] on *cd EHUCTbG*
- 9. on] of *E*
- lvii. 5. fro] from *H*
- lviii. 1. Daunger] daunger *b B danger cd E*

CANTO XI

- i. 3. well away] weal-away *cd EH*
- ii. 3. wile] while *E*
- iv. 2. dredd] drad *cd EH*
- 5. Grandame] Gramdame *b*
- 6. seuen] three *b (Bodleian, Malone 616, and British Museum, G 11537, reported by S; corr. in some copies) cd EHB*
- 7. mornings] morning *E*
- xiii. 6. is] his *E*
- xiv. 4. Euryulus] Eurypilus *d E*
- xvii. 6. age] times *bcd EHBCGS*
- xix. 8. skild] skill *B (corr. in his errata)*
- xx. 9. withstood.] withstood *c* withstood: *U* withstood; *CTC bCoMD*
- xxi. 5. Ooraxes] Oraxes *cd EHB*
- xxii. 9. Loose] Lose *cd EH*
- xxiii. 7. Ægæan] Agæan *bcd EB (corr. in his errata) C (corr. in his errata)*
ChCoMGD Ægæan T

- xxiv. 1. watery] watry *cd EH*
 3. Thamisl Thames *HT*
 4. became,] became; *b B* became *G*
 xxvii. 9. That] Tha; *b*
 xxx. 5. none] one *cd EH*
 xxxi. 5. chockt] choakt *cd E* choak'd *H*
 xxxiv. 5. Grant] Guant *bcd EHBUCTCo*
 6. doth] do *B*
 xxxvi. 7. And Eden] and Eden *cd EHUCbD*
 xxxvii. 3. of] on *d E*
 xxxviii. 1. warlicke] warlike *cd EHC*
 4. dome] doome *cd EH*
 8. yet it] it yet *B*
 xlii. 4. whot] hot *cd EH*
 xlii. 8. Thamisl Thames *HT*
 xlv. 1. louely] louing *cd EH*
Medual Medway H
 xlvii. 7. paced] pased *c* passed *d EH*
 xlviii. 8. Eudore] Endore *bcd EHBUCTCoM*
 9. glad.] glad; *cd EHUCTCbCo* glad: *M* glad, *D*
 xlix. 1. White hand] White-handed *H*; White-hand *UC*
 9. snowy neckd] snow-neckt *d E* snow-neck'd *HC* (*corr. in his errata*)
Galathæa.] Galathæa; cd EHUCTCbCoM Galathæa, D
 1. 9. Polynome.] Polynome; *cd EHUCTCbCoM Polynome, GD*
 lii. 4. vpbinde,] vpbinde. *b G*
 5. sailers] Sailor *H*
 7. and] and *c*

CANTO XII

- iv. 4. bancket] banquet *cd EHC*
 9. disauentrous] disaduentrous *cd EHBUT*
 v. 4. none,] none. *b B*
 5. bemone.] bemone, *b B* bemone: *UCTCbCoM*
 vi. 3. hoping] hoping, *c H*
 viii. 9. case.] case; *cd Case: HUTCoD case:— Cb*
 x. 4. shall] should *cd EHUTCoM*
 xiii. 1. stony heart with tender ruth] stony heart was toucht with tender ruth, *cd EB*
(corr. in his errata) Heart was touch'd with tender ruth, H
 2. Was toucht, and mighty courage] And mighty courage something *cd EH.B*
(corr. in his errata)
 6. maystring] maystering *cd E*
 xv. 3. for why] for why? *TCh*
 xviii. 3. seeing, Marinell] seeing Marinell, *b GS*
 xix. 9. weepe.] weepe; *cd BCTCbD* weepe: *U*
 xxiii. 9. it was no old sore] no old sore it was *d EC*
procured.] procured; cd BCTCbCoMD procur'd; H procured: *U*
 xxiv. 4. eamel] yerne *cd yern EH*
 xxvi. 9. seenel] seenc (*broken e?*) *b*
 xxix. 1. sew] sue *cd EH*
 4. Neptune] Neptune's *H*
 xxx. 2. yel] you *B*
 4. t'adward] t'award *cd EH*
 xxxi. 5. yet nor] yet not *EH*
 xxxiv. 3. gan] did *B*

CRITICAL NOTES ON THE TEXT

TITLE

Triamond] *Telamond* *bcd* etc. Church observed that *Triamond* is "the true name." It is so given at 2. 31. 8 and throughout the book.

PROEM

- ii. 9. liue] loue conj. Lowell (*Literary Essays* 4. 292 n).
- iii. 3. workes] workers *E* Corrected by Dryden in his copy of 1679.
- v. 9. this] his conj. Upton.

CANTO I

i. 4, 5. Church thinks that "Amorets" and "Florimels" should be interchanged. Collier observes: "Drayton seems to have seen that something was wrong, and in his folio 1611 altered the places of 'this' and 'that.'"

xvii. 1. Lol Long qu. Church, who cites "Long...as" in line 7 of the preceding stanza.

- xx. 8. none] few conj. Church.
- lii. 5. But] That conj. Upton.
- liii. 7. Colour] Cover Recorded by Collier as Drayton's emendation in his copy of 1611.

CANTO II

xvi. 1. Brigandines] Brigantines *HC* Church observes that a brigandine is a coat of mail, and a brigantine a vessel, but Todd points out the use of "brigandine" for vessel in *Muipotmos* 84.

xxii. 7. aduizing] avising *cd* etc. Todd thinks this "an unperceived error of the press" for "avising" from the French "aviser." But Smith notes that "aduize" means "observe" and cites *F. Q.* 2. 9. 38. 3. Similarly, he notes the changes of "adward" in 1596 to "award" in 1609; and conversely "disauentrous" 1596, "disaduentrous" 1609. The *NED* gives "advise" and "avise" as variant forms of the word meaning to "observe." Cf. *F. Q.* 2. 12. 66. 4, "avise."

xxix. 8. ill] Church would read "thro' ill" to complete the sense, holding "enure" to signify "take place."

xxxiii. 3. quite] near conj. Upton.

CANTO III

vi. 3. *Priamond*] *Privmond* *b* The editors read a *v* here in 1596, but we actually have a turned italic *a*.

ix. 6. not] n'ote *cd* etc. Upton observed correctly that "not" is for "know not" from "ne wote"; but Collier wants to understand "could" before it. The *NED* gives "not" as a variant form of "ne wote," "know not," and cites two examples near Spenser's time: Gascoigne's *Philomene* (1576), ed. Arber, p. 90, "As yet I not, what proper hew it bare"; and J. Davies of Hereford, *Commendatory Poems* in *Works*, ed. Grosart, 2. 21-2, "I not how I shall thrive therein." "Not" and "note" are but variant forms of the same word.

xiii. 8. other brethren] second Brother *Co* Suggested by Church.

xv. 4. wheras] whenas qu. Collier.

xx. 1. aduenture] advantage Recorded by Collier as Drayton's emendation in his copy of 1611.

- xxii. 1. Church would read: "Then both the souls, which earst had therein dwelt."
 xxiv. 6. of] tho' of conj. Church.
 xxxvi. 3. wards] swords conj. Church. guards conj. Collier.
 xliii. 5. quiet age] quietage *ChD* Suggested by Todd, who says: "Spenser had before employed a word similar to 'quietage,' namely, 'hospitage' (3. 10. 6. 9). And I think it probable that 'quietage' is the word here intended by him." Collier objects that "quietage" is "not found in any other writer of prose or poetry," and the *NED* bears him out. He explains "quiet age" as "a period of peace and tranquility," and points out that it is printed as two words in *Englands Parnassus*, where this stanza is quoted.
 xlv. 3. to ride] otride *E* Corrected by Dryden in his copy of 1679.
 xlix. 2. is] was conj. Church, who cites 9. 27. 6.
 l. 3. tidings was] Upton objects to this but leaves it to his reader to change it.
 lii. 9. elswere] elsewhere *cd* etc. The *NED* lists "elswere" as a variant form of "elsewhere."

CANTO IV

- i. 4. Morris and Grosart must have had copies of 1609 which had a 1611 sheet at this point. See "Variant Readings."
 ii. 3. els] als *cd* etc. Collier thinks that "els" might be retained in the sense of "besides" or "otherwise." Smith: "I now think that 1596 is right. The proposition is twofold:—(1) 'For enmitie that of no ill proceeds, But of occasion, with th'occasion ends'; (2) 'And friendship, which a faint affection breeds Without regard of good, dyes like ill grounded seeds.' Reading 'As als' we have two illustrations of this twofold proposition. Reading 'As els' we have an independent illustration of each of its parts. For 'As els' cf. the second [first] letter to Harvey [one volume Oxford ed., p. 611]: 'For, why a Gods name may not we, as else the Greekes. . . .'"
 4. *Blandamour*] *Scudamour* *bcd* etc. An obvious error. *Clandamour* *E* Corrected by Dryden in his copy of 1679.
 8. their] the *or* that *qu.* Church.
 xvii. 4. maiden-headed] Satyr-headed conj. Church, who cites 3. 7. 30. 6. Smith records a note in the Bodleian copy of Church's edition by G. L. Way, the former owner: "Perhaps Maiden-headed Shield may mean the shield of him who was one of the knights of Maidenhead—see st. 22."
 xxi. 5. *Paliumord*] Professor Osgood suggests *Palinmord*, noting Spenser's fondness for the Greek adverb in proper names, e.g. Palin, Palinode. It is quite possible that the "u" in "Paliumord" is a turned "n." See the variants.
 xxiv. 1. beamlike] brauelike *b* (copies 1 & 3) In this forme (inner forme of the inner fold D3-[D6], pp. 54, 55, 58, 59) we have the following variants in copies (see variants):

	Copy 1	Copy 2	Copy 3
P. 54	seeing	seeing	seeming
P. 55	refus'd	refus'd	refuse
	<i>Ate</i>	<i>Ate</i>	<i>Ate</i>
	nor	nor	no
P. 58	<i>Paliumord</i>	<i>Paliumord</i>	<i>Dabumord</i>
	them	them	you
	increst	increst	in crest
	When as	When as	Whercas
P. 59	brauelike	beamlike	brauelike

Here we have an example of a forme that has been corrected twice; copies one and two agree in every reading except the last, and have the corrected reading. In the last case copies one

and three agree, and have the incorrect reading "brauelike." Obviously this forme has been corrected twice, the incorrect "brauelike" having been overlooked at the first reading of proof, and the sheet for copy three is the uncorrected state. Changes were then made on pp. 54, 55 and 58 and printing proceeded. Later "brauelike" (p. 59) was corrected to "beamlike," giving the third state. Other errors in this forme, "*Ferrat*" (p. 54), "sight." (p. 54), "worst" (p. 55), "affray." (p. 58), "glode." (p. 58), "guide." (p. 59), "side." (p. 59), and "behalue." (p. 59) remain uncorrected in any copies known to us.

The outer forme of this gathering (i. e. D_s, [D_sʳ], [D_s], and [D_sʳ], pp. 53, 56, 57 and 60) also exists in three states, as is indicated in the following tabulation:

	Copy 1	Copy 2	Copy 3
P. 53	In running title: <i>Canto IIII.</i>	<i>Canto IIII.</i>	<i>Canto II.</i>
P. 54	" " " <i>Canto IIII.</i>	<i>Canto IIII.</i>	<i>Canto II.</i>
P. 56	" " " <i>Canto IIII.</i>	<i>Canto IIII.</i>	<i>Canto III.</i>
P. 60	" " " <i>Canto IIII.</i>	<i>Canto IIII.</i>	<i>Canto III.</i>
	No catchword	Catchword: "Lightly"	No catchword

First the running titles were corrected; later, the catchword was added. Copy 3 represents the first state, copy 1 the second, and copy 2 the third state. In spite of all these corrections, the ninth line of stanza 16 was left flush with lines 2-8.

xxix. 6. cuffling] scuffling conj. Upton.

xlvi. 8. win] be conj. Church.

CANTO V

Arg. 2. *famous*] fairest conj. Church.

iv. 4. *Lemno*] *Lemnos* *dEC* Upton's reading of "Lemno" in 16(11)-12-13 indicates that his folio at this point had a 1609 sheet. Cf. Johnson's *Bibliography*, pp. 33-7.

vi. 1. *Cestus*] *Cestas* *b* Collier records a MS correction in Drayton's copy of 1611.

8. *Martian*] *Martial* conj. Upton.

xvii. 9. *But*] *For* conj. Upton.

xxi. 8. *one*] *own* conj. Church.

xxxv. 4. *vnpared*] *prepared* *dE* etc. Collier records the restoration of the 1596 reading in Drayton's copy of 1611.

xliv. 3. *therewith*] *therwith*, *b* (*copies 1 and 2*). Copy 3 has in this forme (inner forme of the outer folding, E1ʳ, E2ʳ, [E7ʳ], [E8ʳ], pp. 66, 67, 78, 79) the corrected reading *Acidalian* (p. 67). Since these two readings are on conjugate leaves, we assume that the comma was removed after "therewith" (p. 78) at the same time that "*Aridalian*" was corrected to "*Acidalian*." The reading without the comma is therefore the corrected one.

CANTO VI

xvi. 3. *growing*] *growen* conj. Church, who cites 5. 7. 15. 6; he might have added 1. 7. 10. 1; 4. 5. 25. 4; 6. 12. 40. 4; and perhaps *Ruines of Rome* 31. 13.

xxviii. 6. *He*] *Her* *b* *Him* *ChMD* Upton: "The folio reads 'He': which reading as from Authority, I have printed but I believe Spenser wrote 'Him.'" Church: "I think Spenser gave 'Him.'" Todd: "Possibly 'He' is here a redundancy of the like kind with 'She' in 3. 6. 12. 1."

xli. 3. *a bay*] *obay* *E* Corrected by Dryden in his copy of 1679.

xliv. 9. *she*] *the* *E* Corrected by Dryden in his copy of 1679.

xlvi. 5. Spenser probably wrote "whō."

CANTO VII

i. 1. dart] darts *b* etc. The rhyme requires "darts." See textual note on 2. 2. 7. 7 in Book II, p. 507.

xii. 1. caytiue] captive *Co* Collier records this emendation in Drayton's copy of 1611. Smith: "But Spenser used the adjective 'caytiue' in this sense in 1. 7. 19. 3; 1. 9. 11. 9."

xxii. 1. Nor] For *Co* Collier follows an emendation in Drayton's copy of 1611. she] her conj. Church.

xxv. 1. Which] With *b* The compositor mistook *W^{ch}* for *Wth*.

xxxii. 7. eft] oft *bcd* etc. See note on 2. 2. 7. 7 in Book II, p. 507. In Elizabethan script an "e" could easily be mistaken for an "o," and the rhyme requires "eft."

xl. 6. vnshed] yshed conj. Upton.

CANTO VIII

i. 6. delay] allay conj. Collier.

xii. 3. him] her *ChCoMD* Suggested by Church. Collier records this emendation in Drayton's 1611.

xvi. 2. sodaine] sullen conj. Jortin. Upton: "Mr. Birch, who printed Mr. Kent's edition of Spenser after his death, says 'tis 'tedious silence' in the folio, 1609. To account for this; I believe some one in Mr. Kent's edition had written 'tedious,' instead of 'sodaine': but Mr. Jortin offers a better reading."

xxvi. 4. lind] tind conj. Upton, supposing the printer to have mistaken an "l" for a "t."

xxvii. 8. endur'd] indur'd conj. Upton, who derives the word from "induratus." entur'd conj. Collier.

xxxi. 1. there] then conj. Upton and Church, who cites line 2 of st. 30. Collier records the emendation in Drayton's copy of 1611.

xxxiii. 5. her] the conj. Church.

xxxvii. 2. stryde] slide conj. Warton (2. 259). Todd: "Dr. Johnson proposed a similar alteration in Shakespeare's *Macbeth* [2. 1. 55] . . . but Mr. Stevens and Mr. Malone have confirmed the reading, by the exhibition of this passage in Spenser, and of others equally apposite." Cf. Malone's *Shakespeare*, ed. 1821, pp. 98-9.

lxi. 9. me] we *E* Corrected by Dryden in his copy of 1679.

CANTO IX

Arg. 2. *Pœana*] *Æmylia* *ChM* Church: "Amyas, the Squire of low Degree is married to *Æmylia*; and the trusty Squire, Placidus (st. 15) is married to *Pœana*." But Church overlooks the fact that no mention is made in this canto of the marriage of Amyas and *Æmylia*; *Pœana*'s is the only marriage related. The interest of the first part of the canto is in the release of Amyas and the marriage of *Pœana*; the writer of the Argument was trying to mention both these, but he is confused about who married whom; the more so possibly by the reference to Placidus as "that trusty Squire" in st. 15, which recounts the marriage (cf. 3. 7). Cf. a like confusion in the Argument to canto 12 of Book V.

xi. 9. him] them conj. Upton and Church.

xii. 2. he] they conj. Church. Collier records the emendation in Drayton's copy of 1611. Grosart: "Nothing easier than such emendations, but Spenser was no finical purist."

xiv. 8. dyde] Grosart: "Church actually suggested 'eyde.'"

xvii. 5. quest] guest *b* Collier: "Drayton made the obvious emendation in his folio 1611." Child was the first editor to adopt the correction, although Upton made the conjecture.

xxiii. 8. widel wilde conj. Upton. Recorded by Collier as Drayton's emendation in his copy of 1611.

xxvi. 1. There] Their *b* Then conj. Church. Collier records the emendation in Drayton's copy of 1611.

xxvii. 9. Faint] Fast Recorded by Collier as Drayton's emendation in his copy of 1611.

xxxiii. 7. from] on qu. Church.

xxxix. 8. a wretch] a wretch I *b* (wretch !) I Proposed by Upton, who interprets "I" to mean "ay."

CANTO X

v. 3. That] It qu. Church.

viii. 4. The] This conj. Upton.

xiv. 9. render may] can repay. Dryden's emendation in his copy of 1679.

xxiii. 2, 8. Todd was the first to note the variation in copies of 1596 in these lines. Smith reports only two copies (*4o Art. Seld. S. 22* in the Bodleian and *C. 12. b. 17, 18* in the British Museum) of those examined by him to be correct at this point. All of our copies of 1596 are corrected here. See note on 11. 4. 6 below.

xxv. 4. sundry] sunny conj. Upton and approved by Child. In favor of it are *Visions of the Worlds Vanitie* 3. 2; *Muipoptmos* 402; *F. Q.* 1. 11. 4. 15; 2. 3. 6. 2; and the poet's fondness for the word.

xxvi. 1-2. Church proposes:

All these together, by themselves, disport
In spotlesse pleasures . . .

xxvii. 1. *Hylas*] *Hyllus* *b* As all the editors remark, Spenser obviously means Hylas. Smith notes that there was a Hyllus, a son of Hercules; but he thinks it unlikely that Spenser confused the two, for he used Hylas correctly at 3. 12. 7. 9.

8. friendship,] friendship *b* *UG* Beginning with the second folio, every edition save Grosart's has departed from the quarto punctuation of lines 7 and 8 in an attempt to fill out the sense of the seventh line. Upton's solution was to omit the commas after "tyde" and "friendship." This pointing is ambiguous, because it does not make clear whether the phrase "In bonds of friendship" belongs with line 7 or line 8. The same effect is produced by the pointing of 1609, which we follow. But the original quarto punctuation may be defended on the ground that line 7 may have been deliberately left incomplete, since the first half on line 8 supplies the meaning, in order to throw all possible emphasis on the idea of the perpetuity of friendship stated in lines 8 and 9.

xxxv. 6. hell] Warton (2. 199): "I suppose he means, 'Else the waters would overflow the lands, and fire devoure the air, and hell would entirely devour both water and lands.' But this is a most confused construction—unless 'hell' (hele) is 'to cover.'" Upton would read "hele." Some have proposed reading "mell" (to confound), but Morris defends "hell" as a form of "hele" (to cover) and refers it to waters. "And fire deuoure the ayre" he takes as a parenthetical clause. Smith objects to this "difficult parenthesis" and favors taking "hell" as a substantive and "quight" as a verb: "And hell requite them, i. e. punish the elements by reducing all to chaos." Another explanation might be offered: If we understand "deuoure" after "hell," then "hell" is a substantive and the meaning would be, "and hell devour them (land, air, and water) entirely." We have then a series of independent clauses, the last with the verb understood—a not uncommon construction.

xlvi. 4. louely] lively Recorded by Collier as Drayton's emendation in his copy of 1611.

li. 9. girlonds] Gardians qu. Church. guerdons qu. Collier.

CANTO XI

- ii. 3. wile] while *E* Corrected by Dryden in his copy of 1679.
- iv. 6. seuen] three *b* (*Malone* 616) Smith reports that *Malone* 616 in the Bodleian and *G.* 11537 in the British Museum read "three." All our copies read "seuen." In this same forme (outer forme of the outer fold, *E*₁^r, *E*₂^r [*E*₁^r], [*E*₂^r], pp. 65, 68, 77, 80) is found the correction (see 10. 23. 2, 8) of the transposed "to ghesse" and "to bee" (p. 65). All copies which have "seuen" have "to ghesse" and "to bee" in their proper places; all copies which have "three" have "to ghesse" and "to bee" transposed. We can assume then that the corrections were made at the same time and that "seuen" is the "poet's second thought." Cf. 4. 1. 4. 1.
- xii. 9. rule] raise conj. Upton, "as the opposition requires."
- xiii. 6. isl the conj. Upton.
- xvii. 6. age] times *b* etc. Collier records the emendation in Drayton's copy of 1611. See note on 2. 2. 7. 7 in Book II, p. 507.
- xxi. 5. Ooraxes] Araxes conj. of "a friend," quoted by Jortin.
- xxii. 4. less hard and bold] less hardy and less bold conj. Dryden in his copy of 1679.
- xxiv. 3. Thamisl Thames *HT* Todd justifies his and Hughes's emendation here and in 44. 8 by the requirements of metre. Collier prefers "the spelling of the poet, who did not need to inform his readers that 'Thamis' ought to be pronounced in the time of a monosyllable."
- xxxiv. 5. Grant] Guant *b* Corrected first by Child.
- xlvi. 8. Eudore] Endore *b* Upton was the first to note this obvious misprint, though he did not correct it in his text. See Commentary.
- lii. 7. but] both qu. Child. Smith: "The text is sound. Floods and fountains though originally all derived from Ocean, are yet akin to sky and sun."

CANTO XII

- i. 1. haue] had conj. Church.
- ix. 8. daies] woes conj. Upton, "as the sense requires."
- xviii. 1. throughly] fully conj. Dryden in his copy of 1679.
- xxiii. 7. her] his conj. Upton and Church.

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